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6

TRIO

in F-dur

für

Piano. Violine u. Violoncell.

componirt u.

seinem Freunde

B. ELISCHER

zugeeignet von

ROBERT VOLKMANN

№ 116 Op. 3. Pr 3 fl 30 x. (2 Thlr 10 Ngr)

Wien bei F. Glöggl

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PARIS

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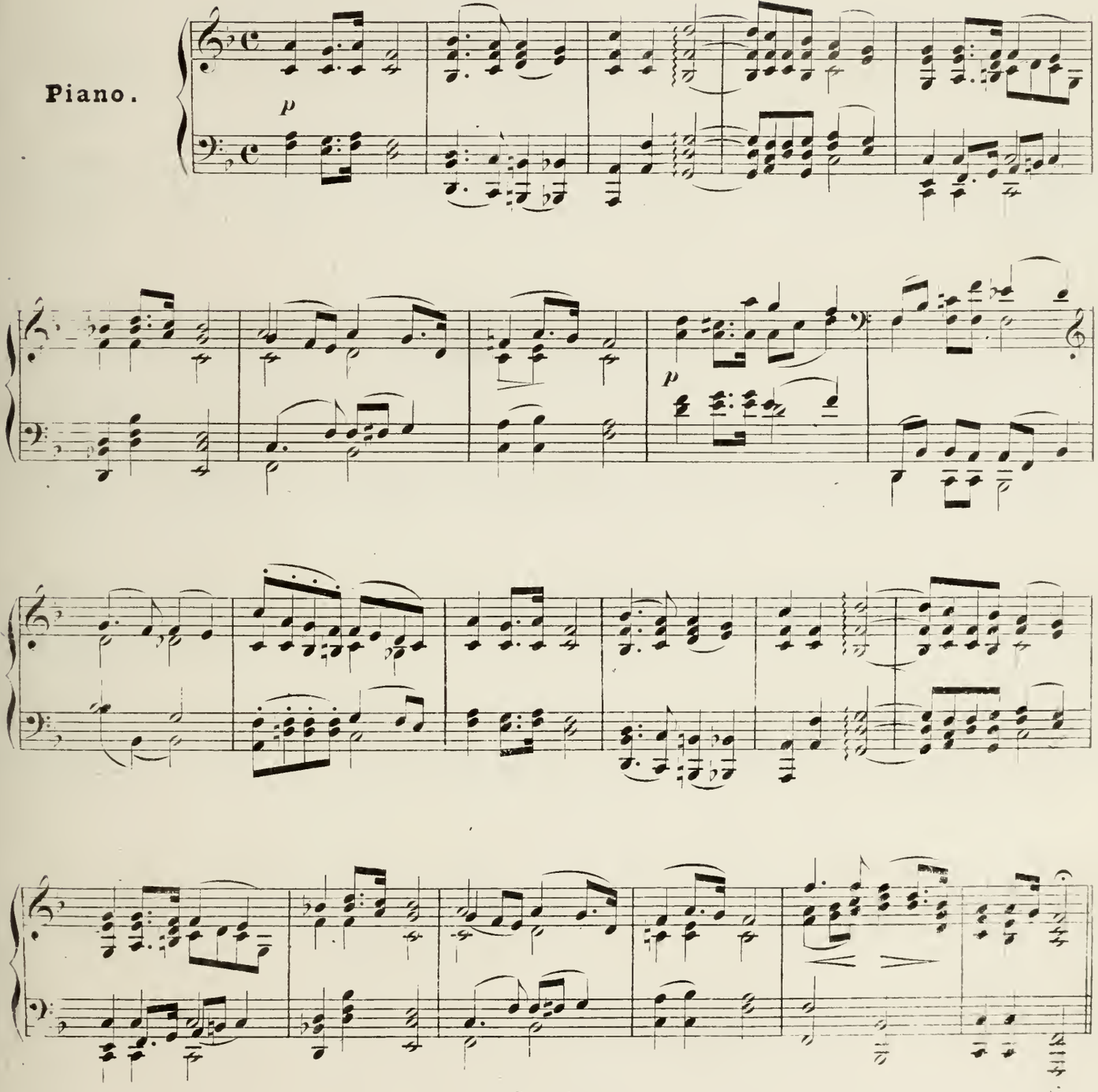
TRIO.

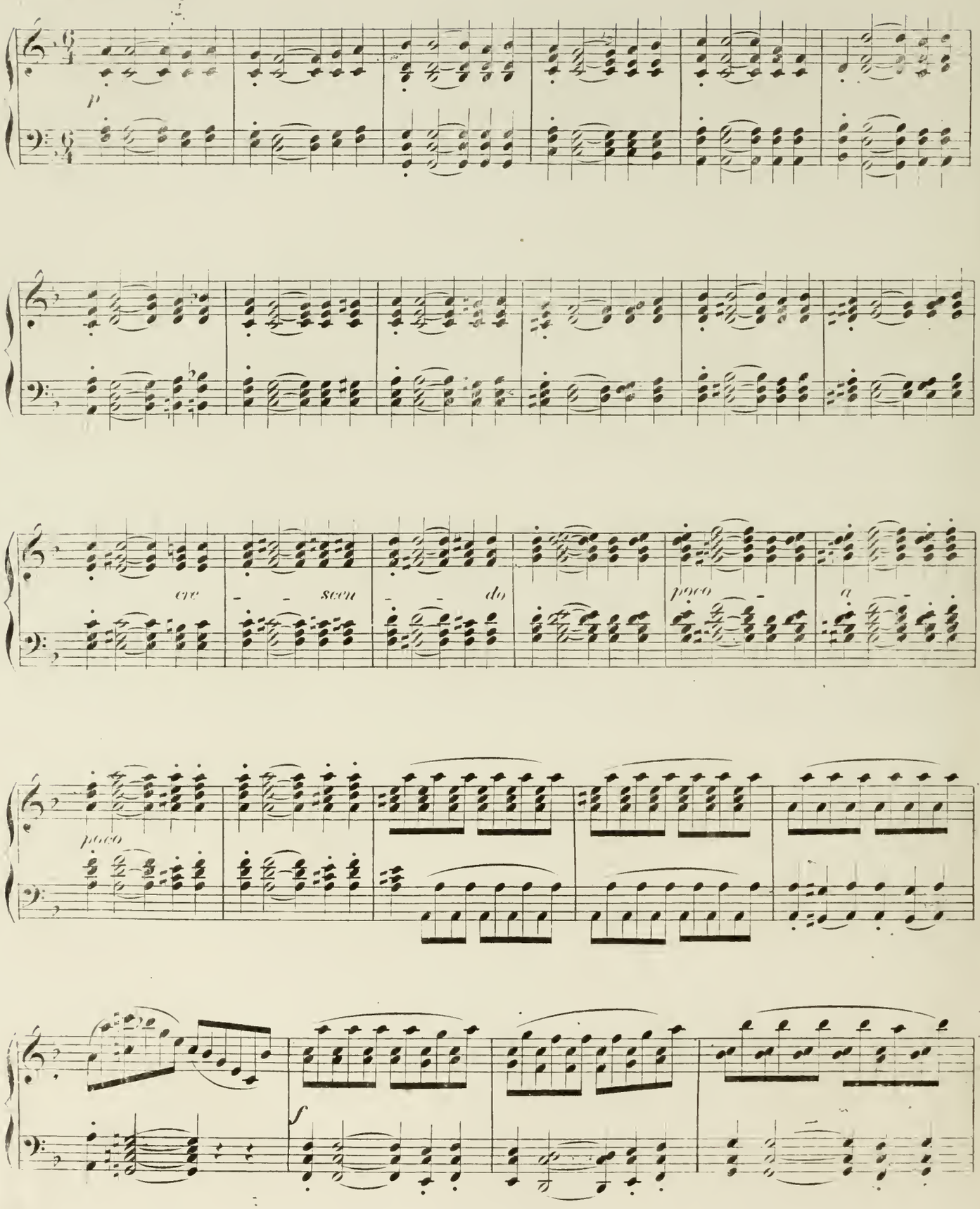
R. Volkmann.

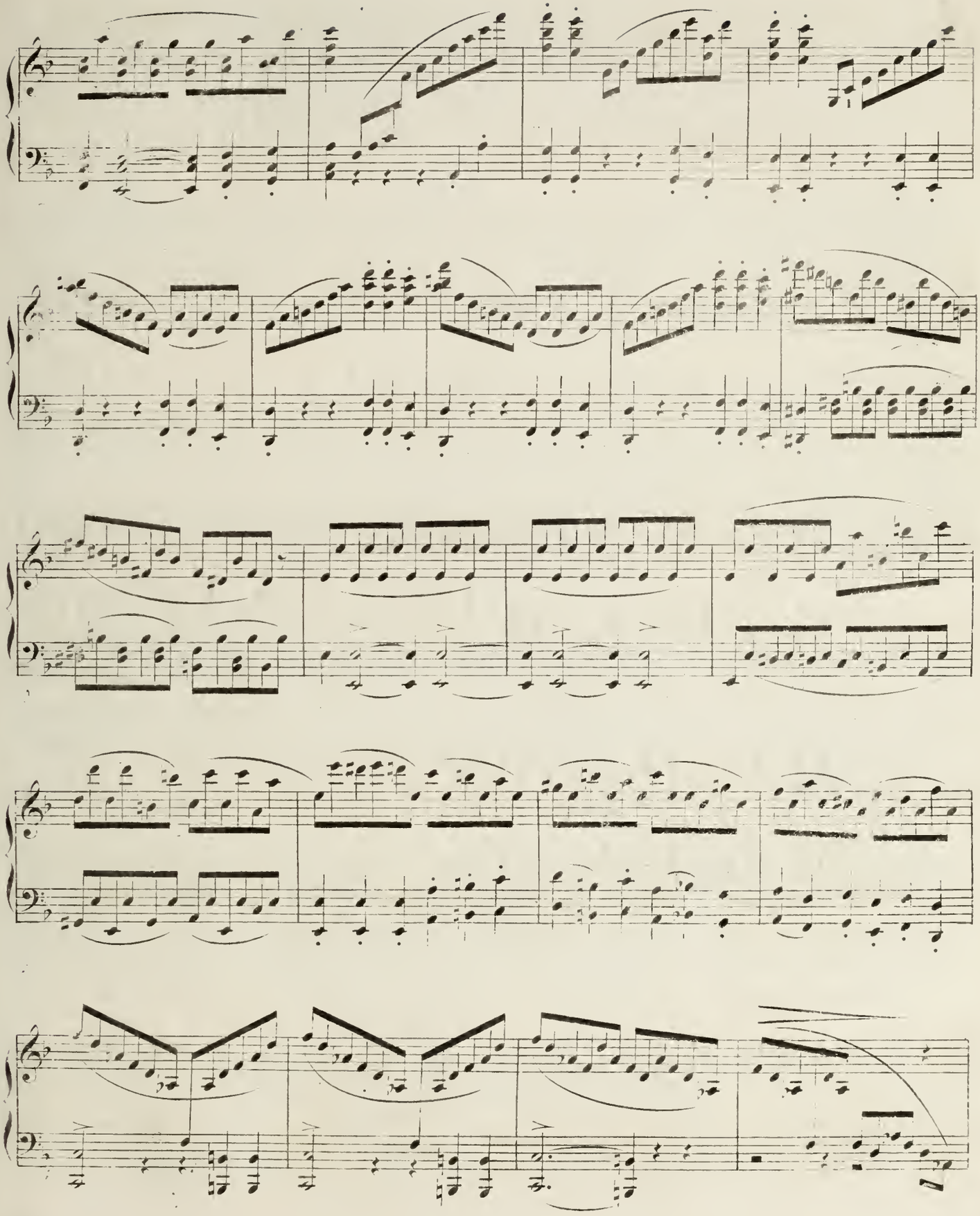
Adagio quasi Andante. ♩=66.

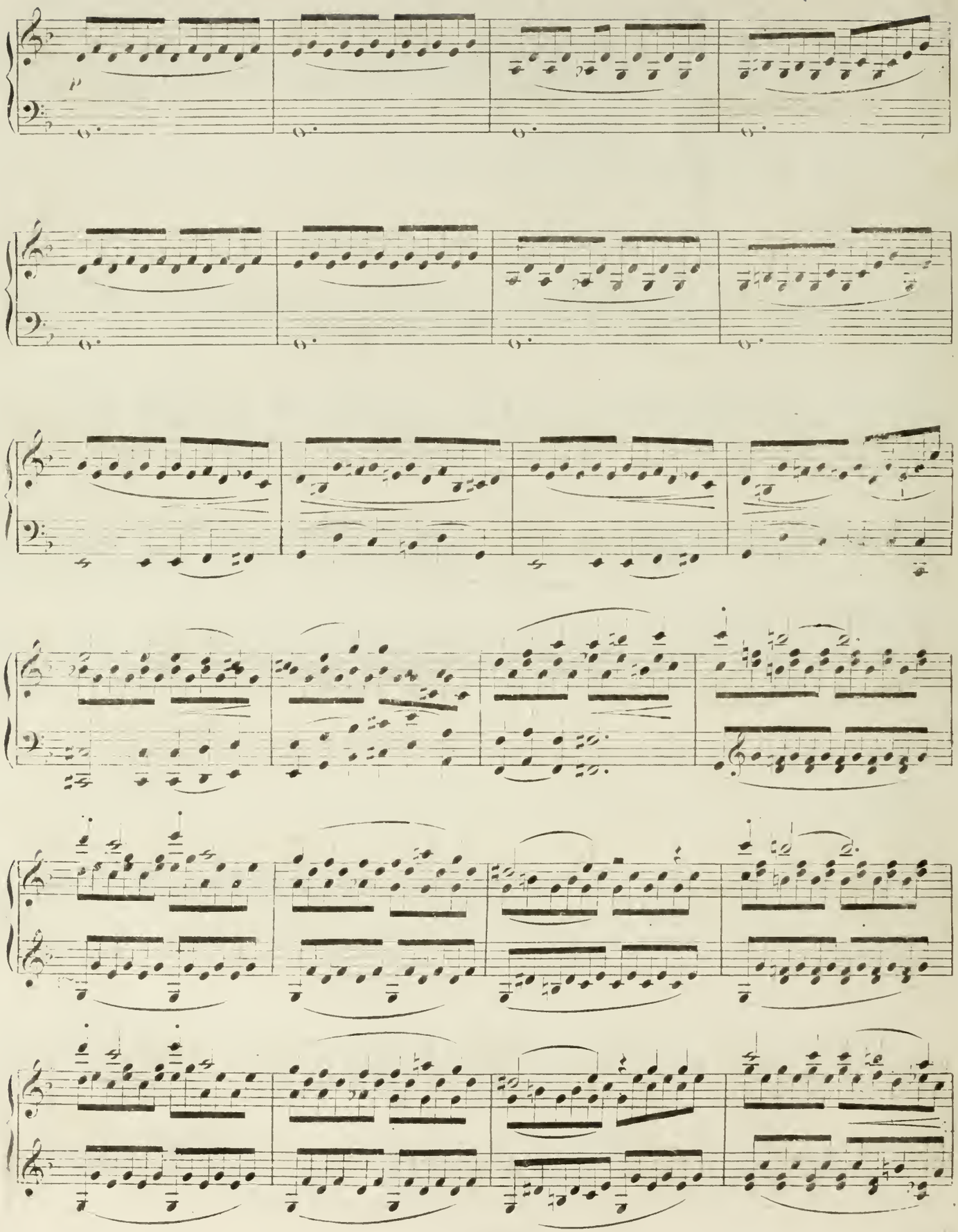
Piano.



Allegro. ♩=84.



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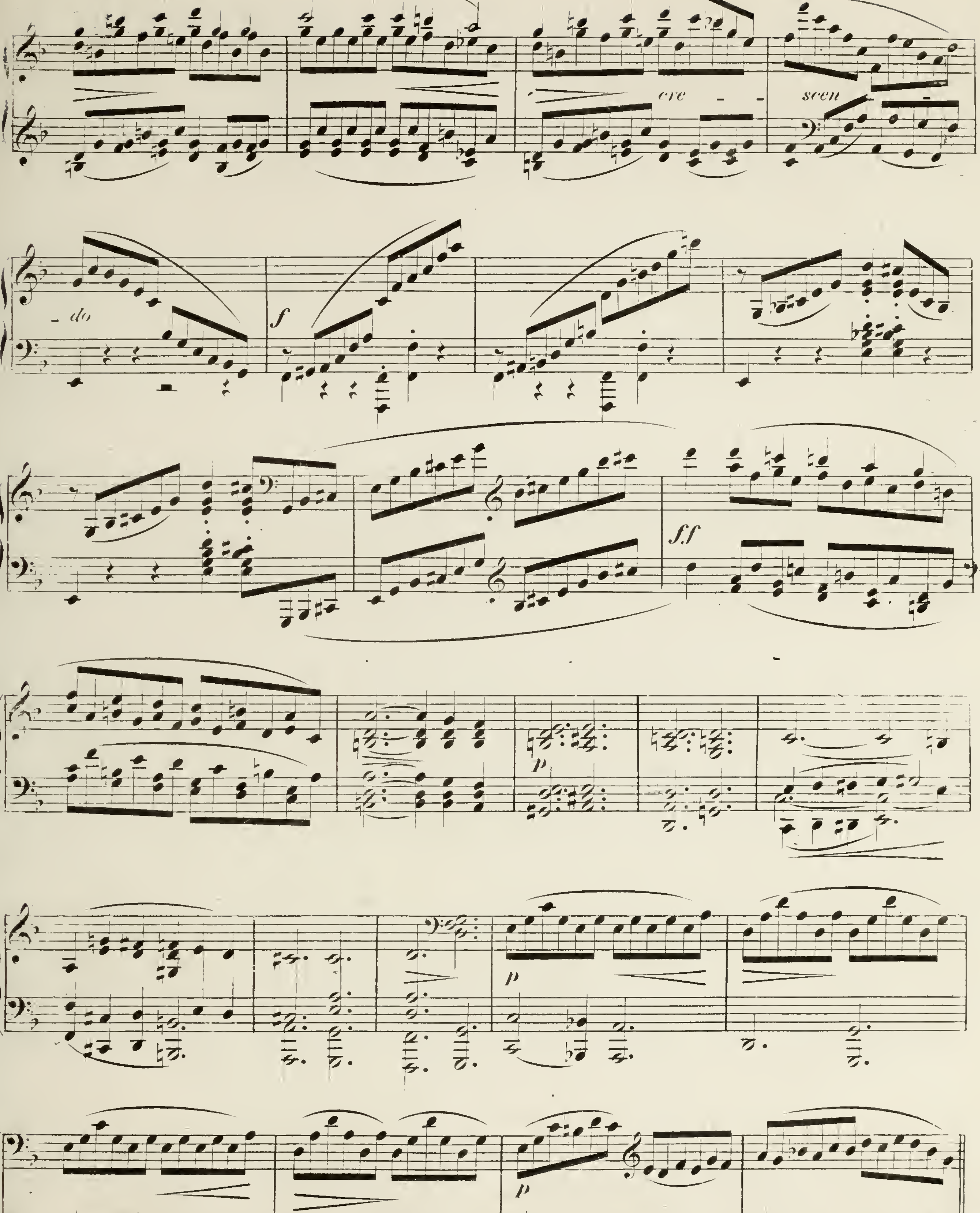
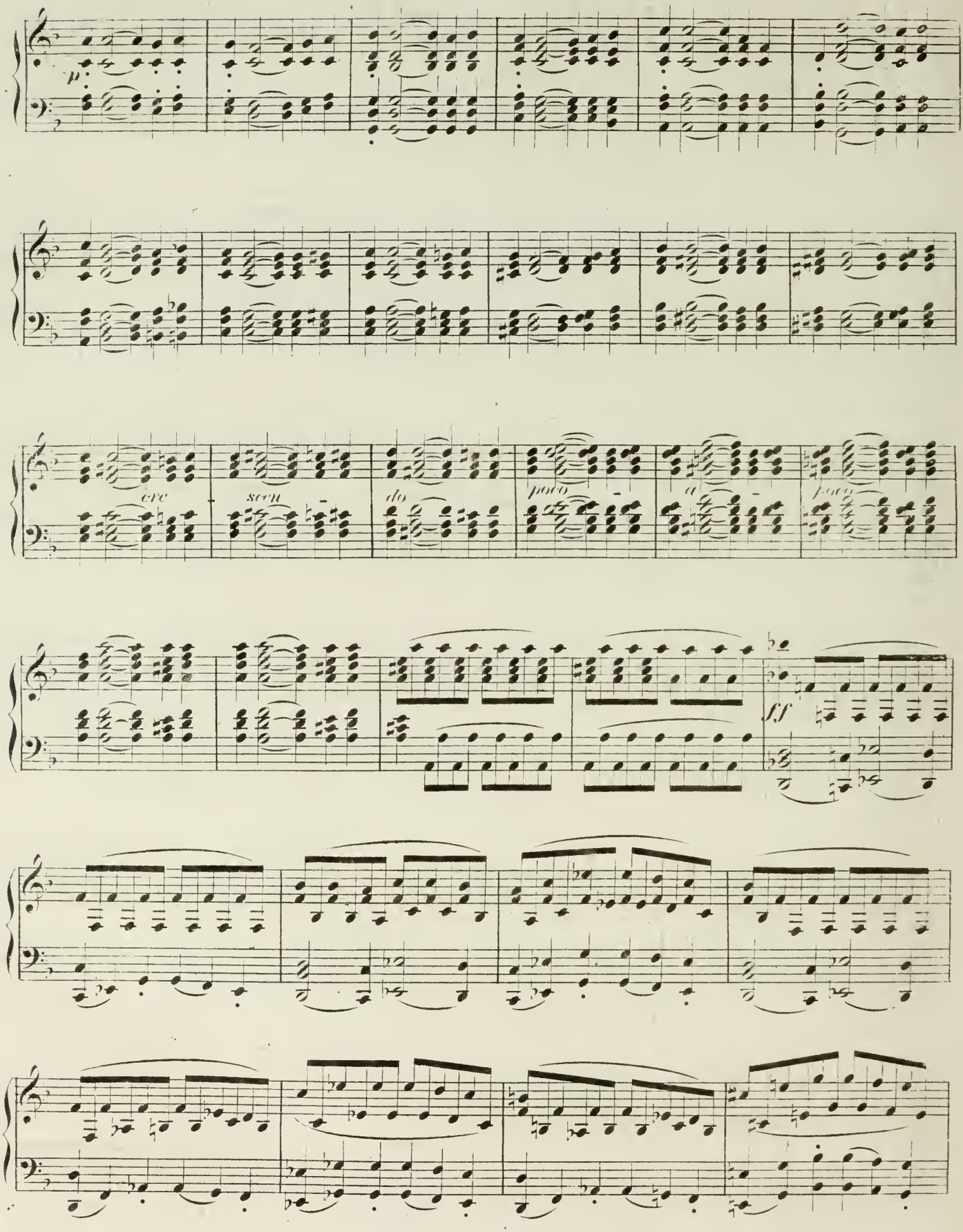

cre
scen
do
f
ff
p
p
p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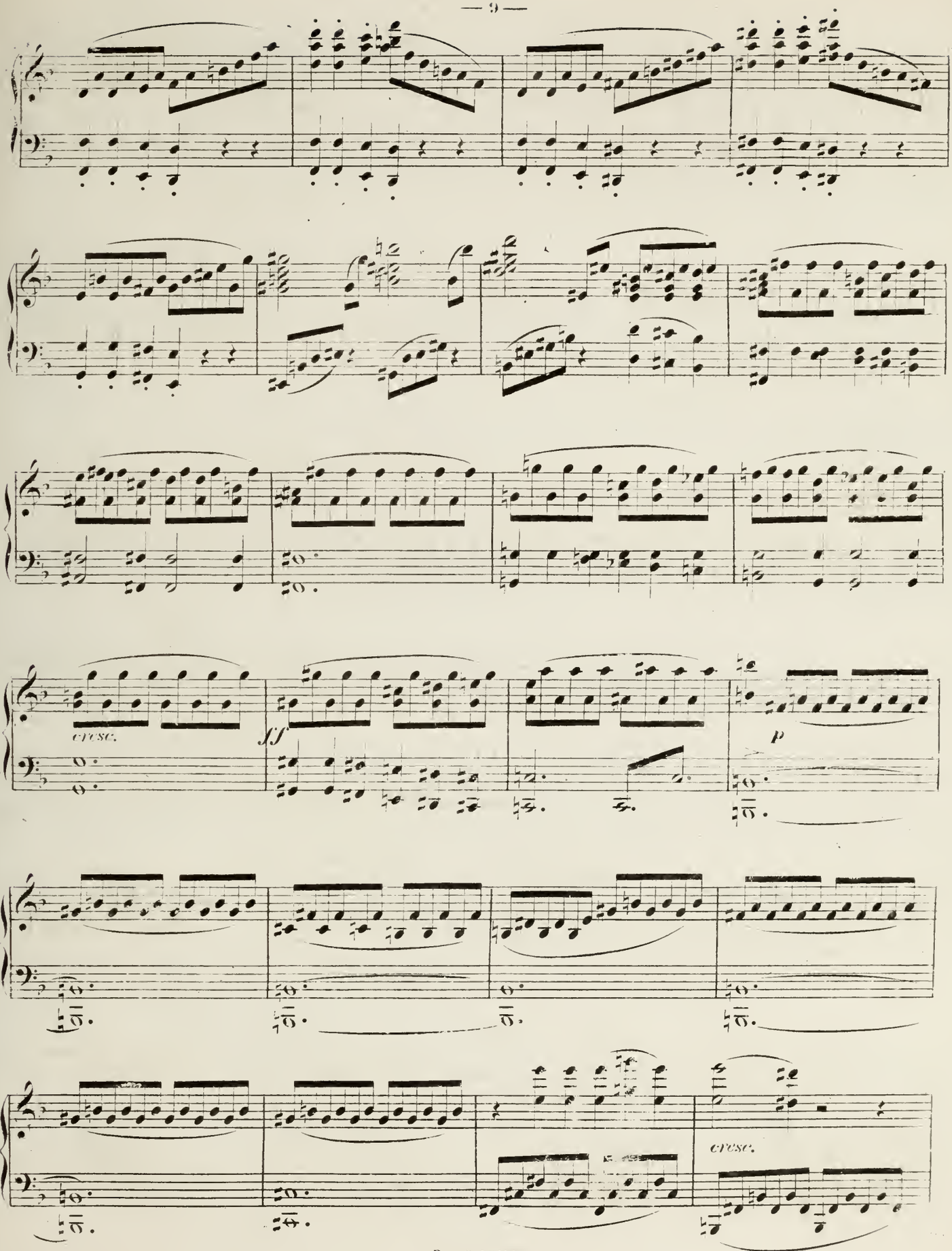
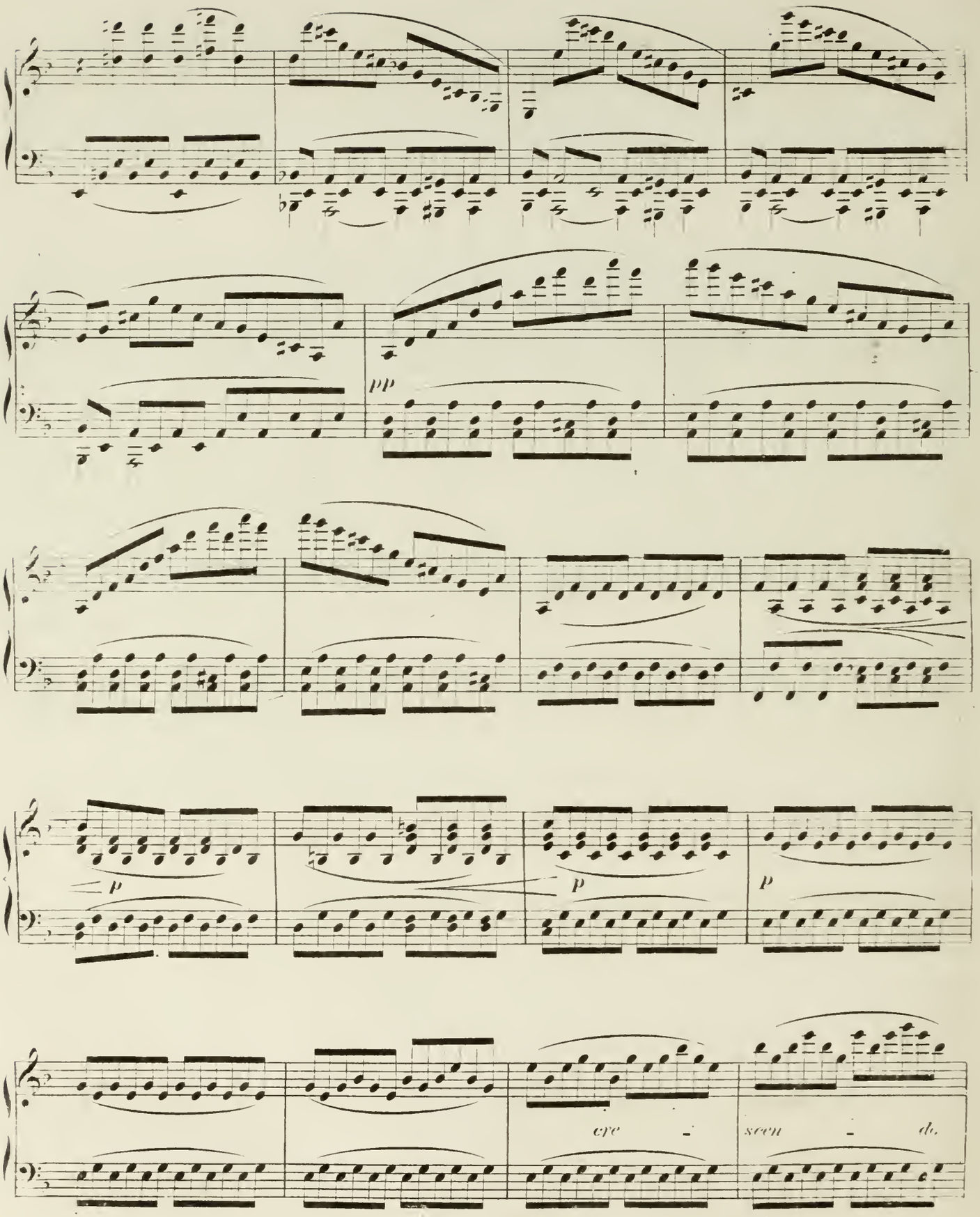
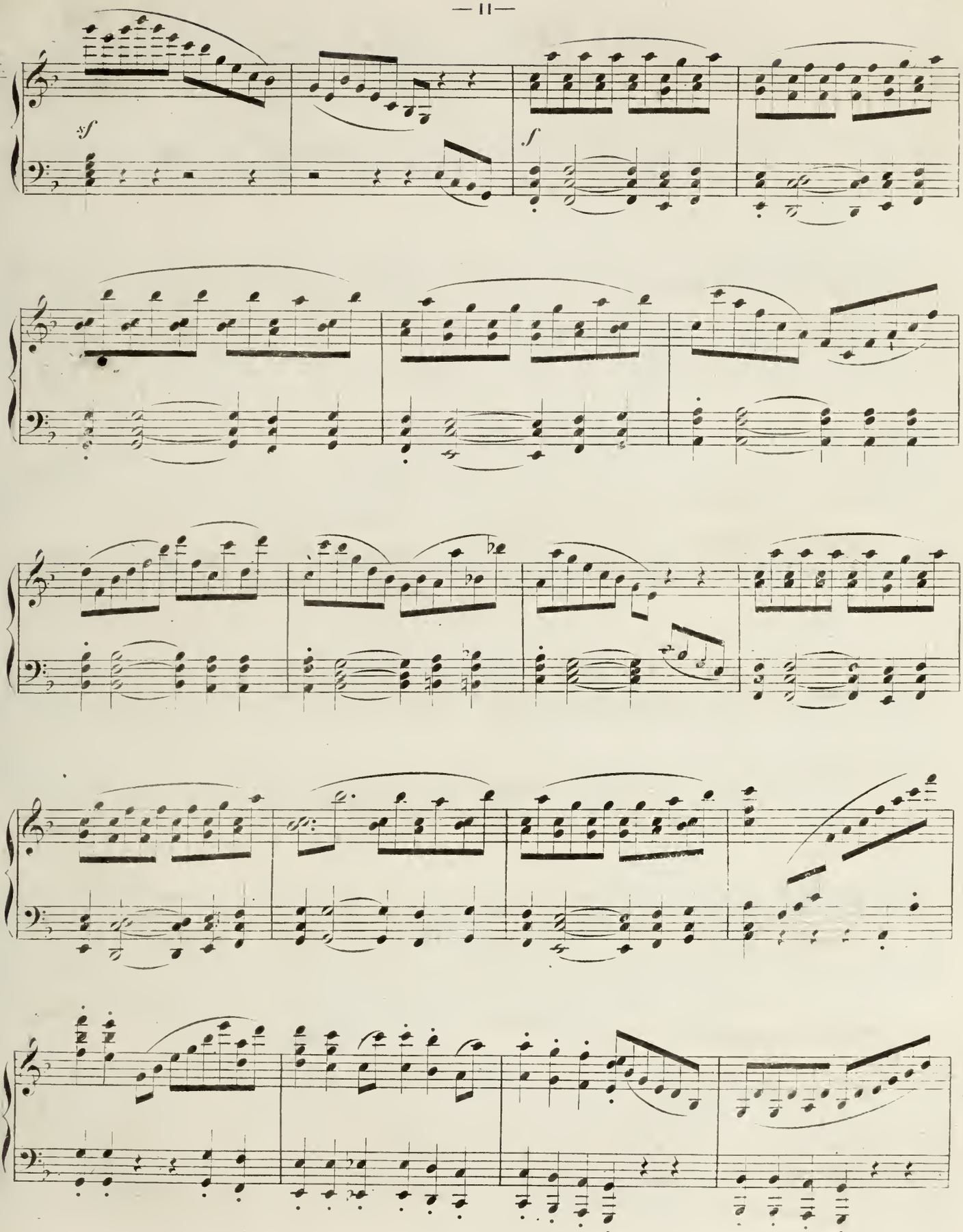
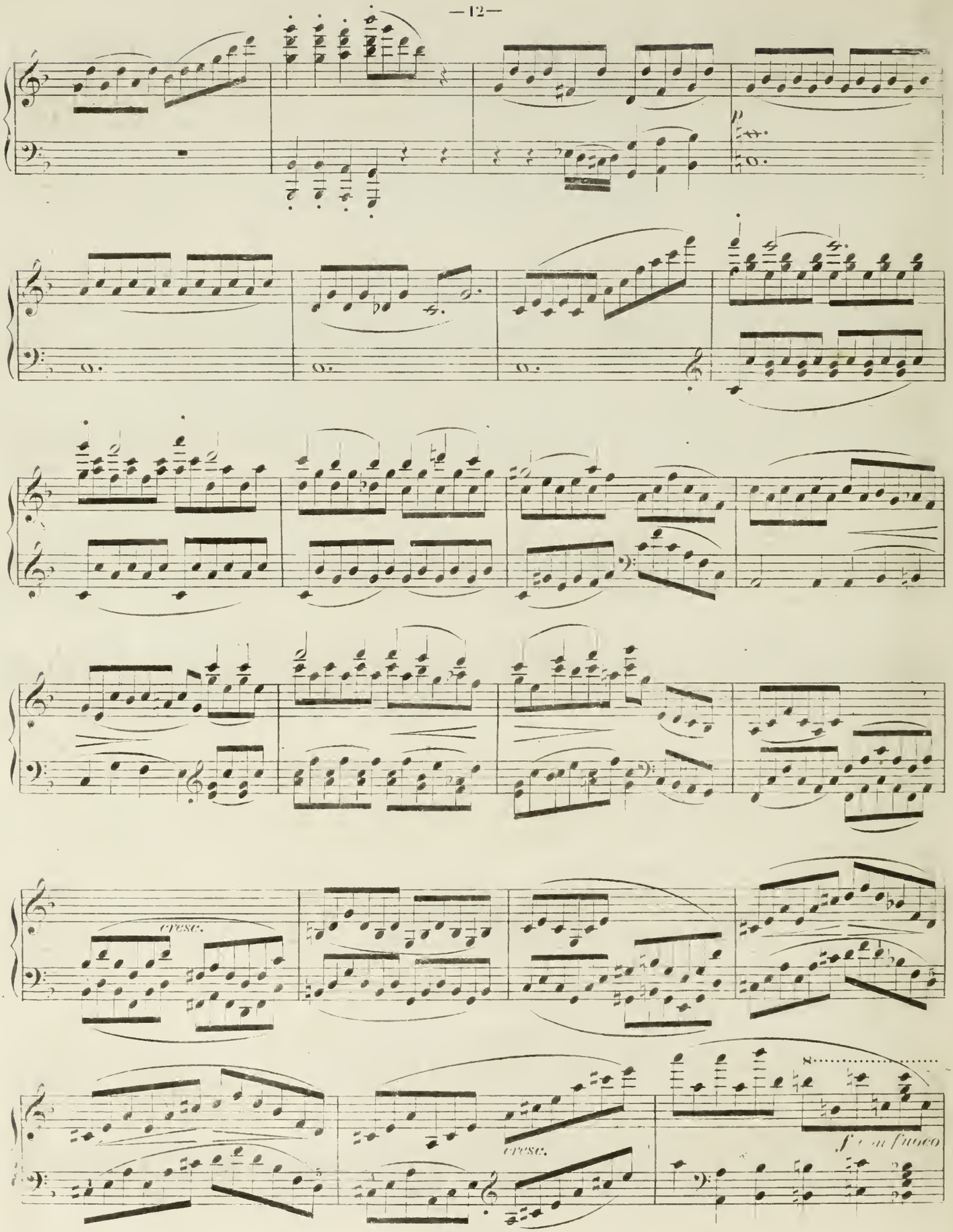
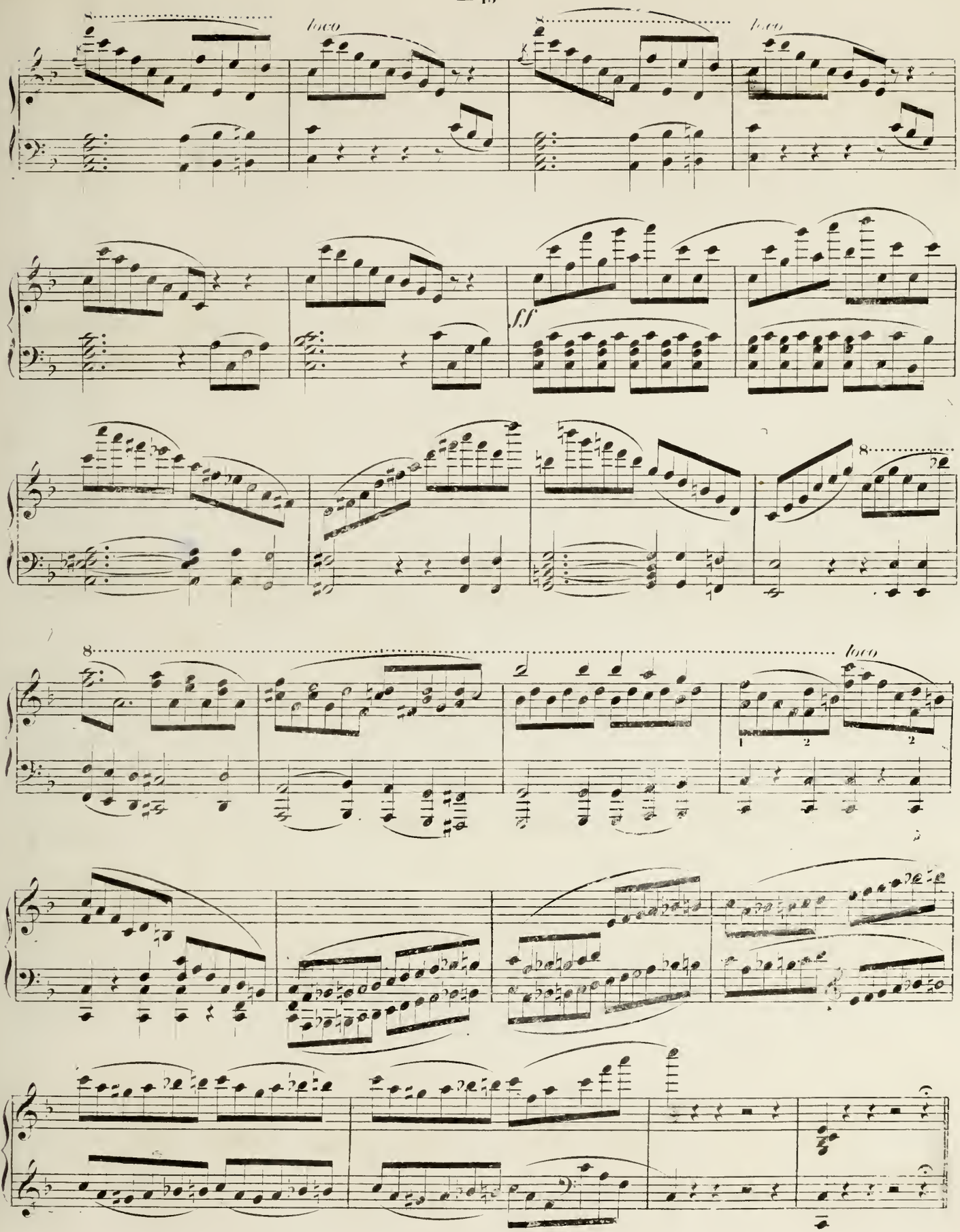

cresc.
ff
p
cresc.

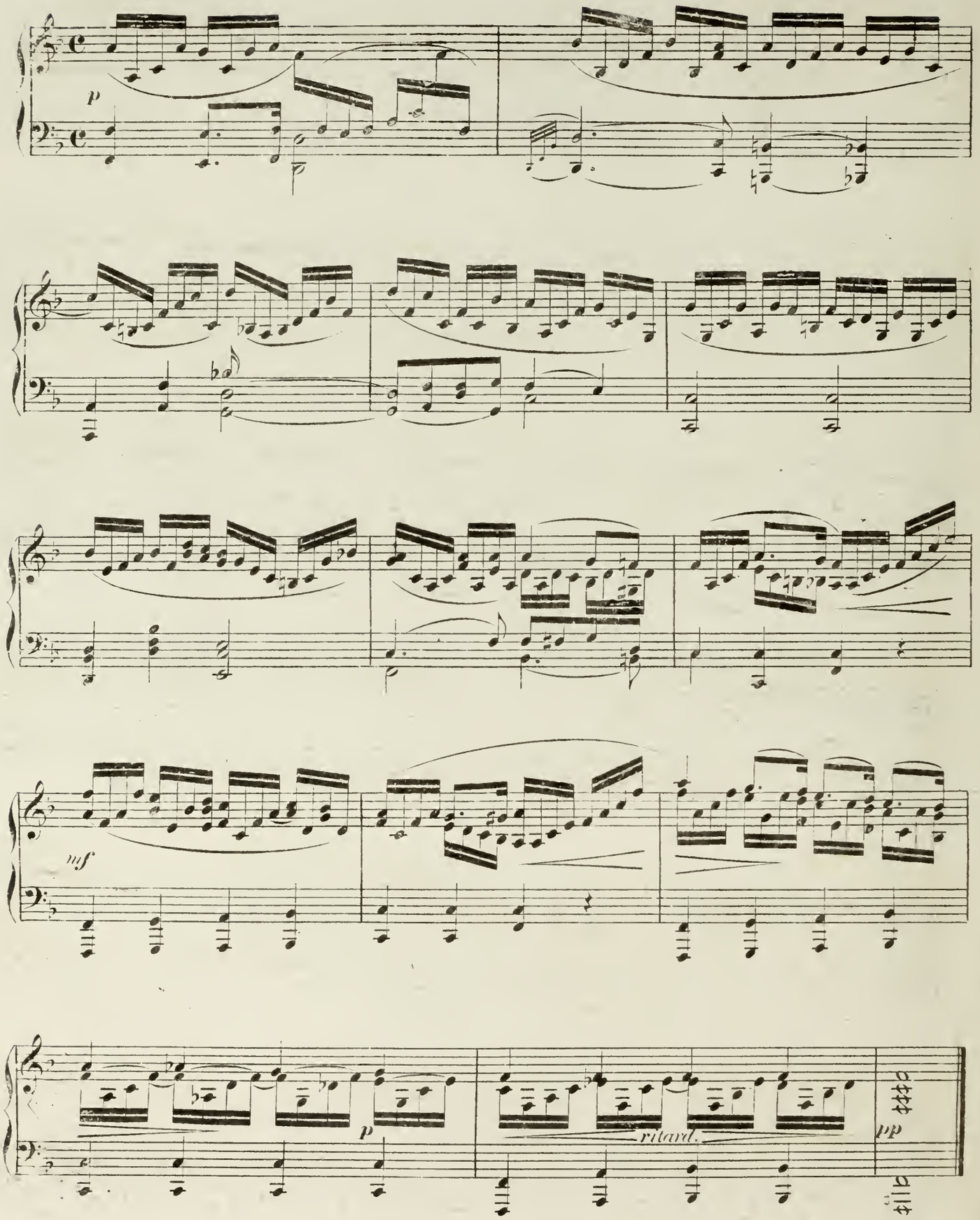

pp
p
p
p
cre - scen - do.


sf
f


cresc.
cresc.
sf con fuoco

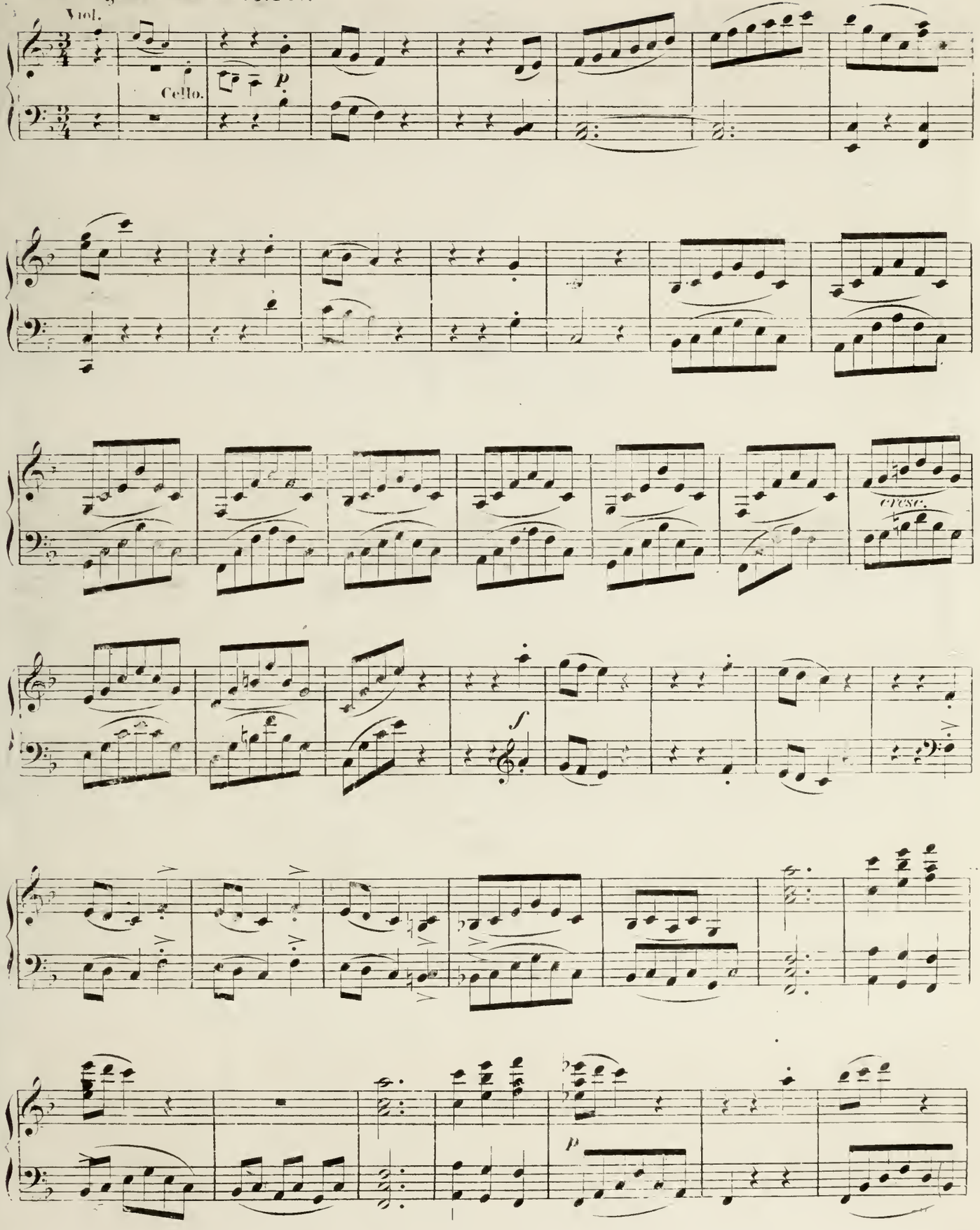

8
loco
8
loco
ff
8
8
loco
1
2
2

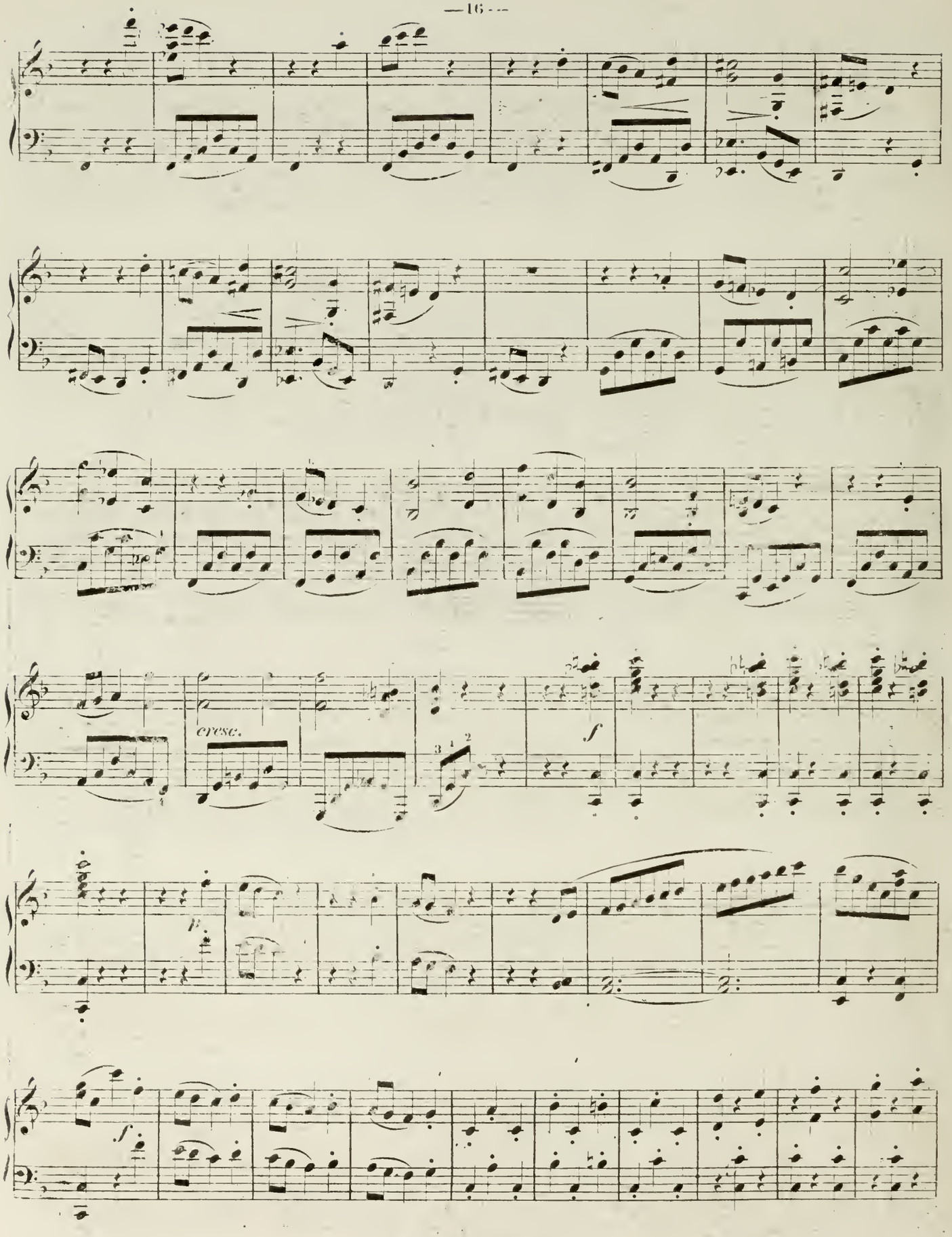
Tempo primo.



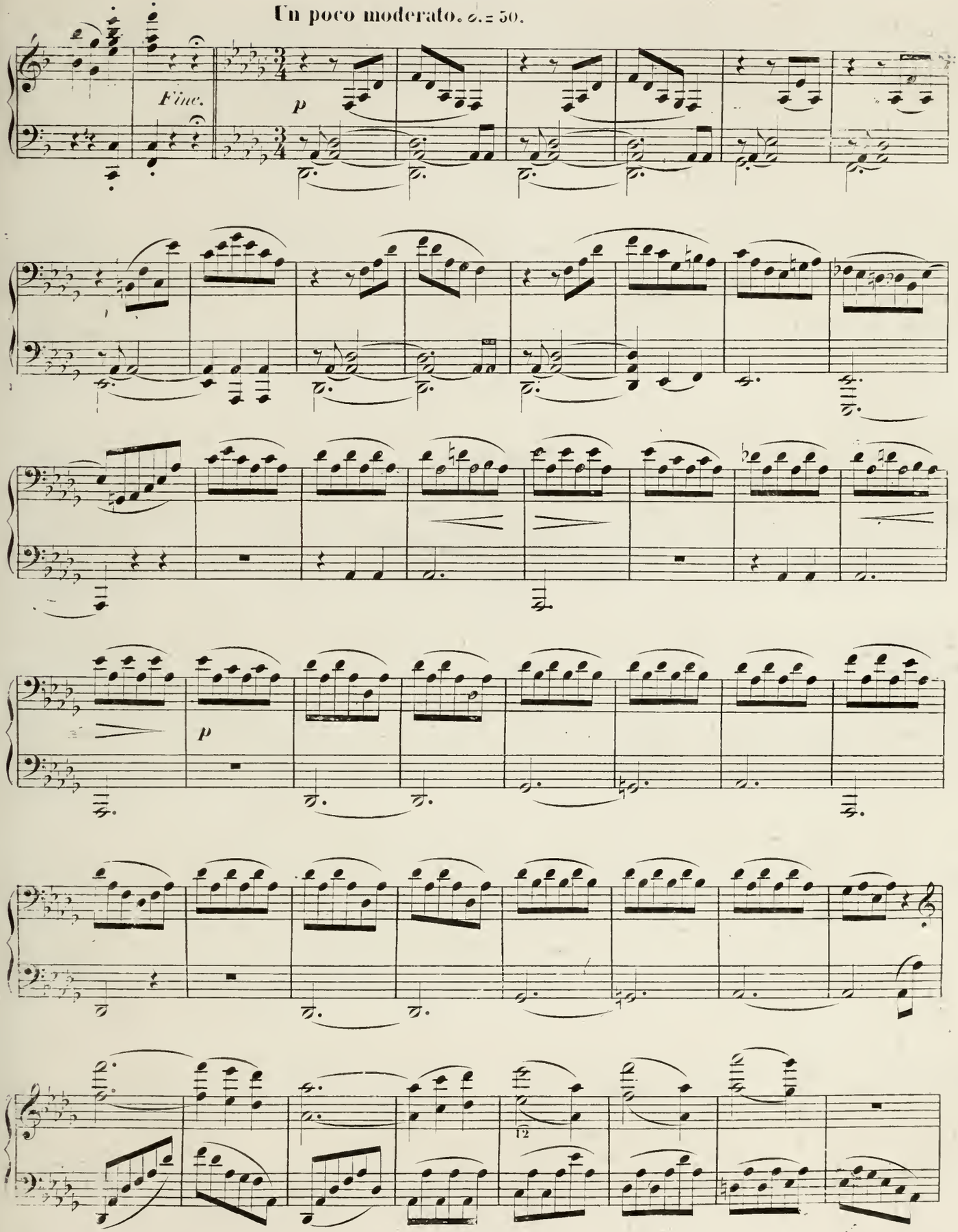
Scherzo.

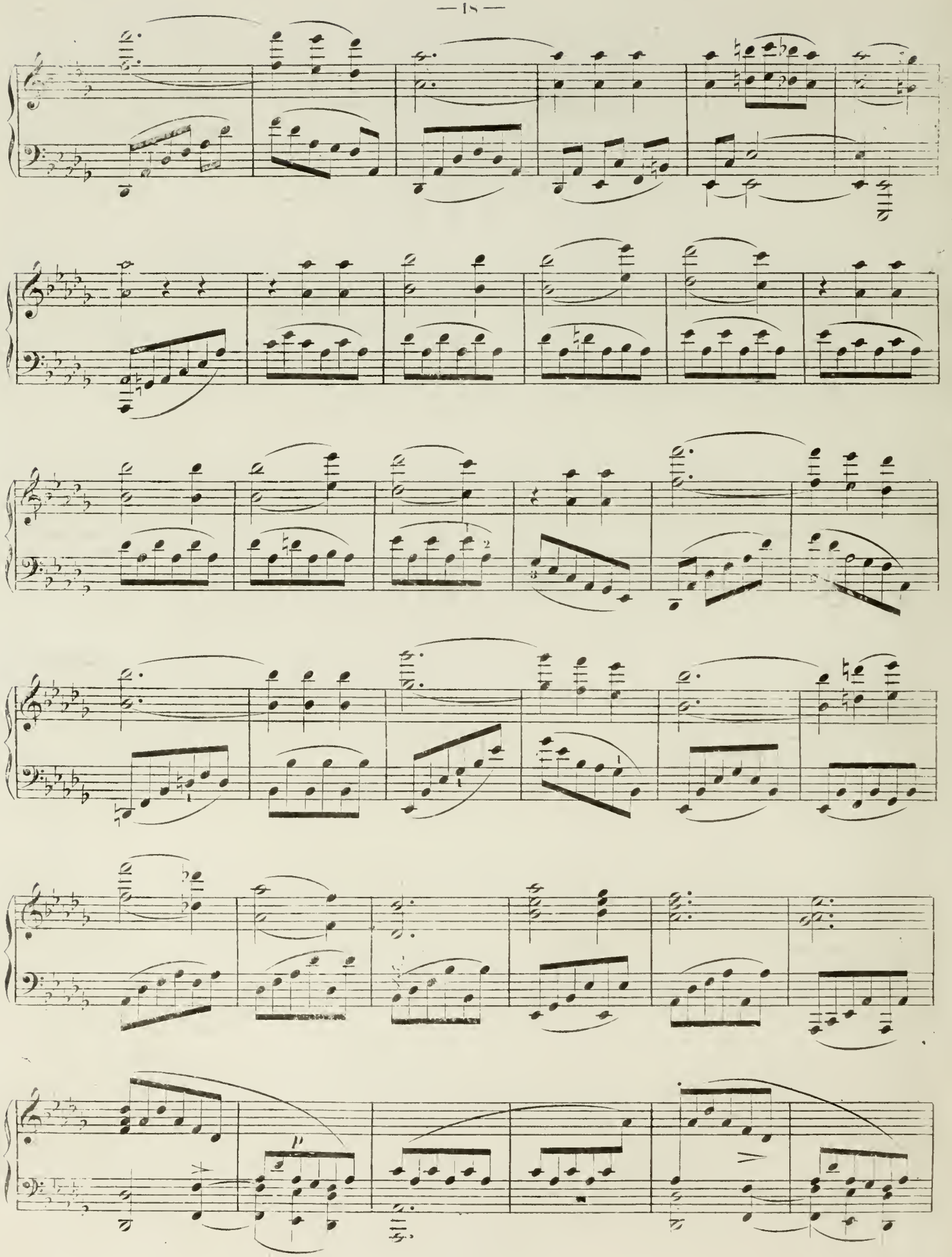
Allegretto vivace. ♩. = 88.

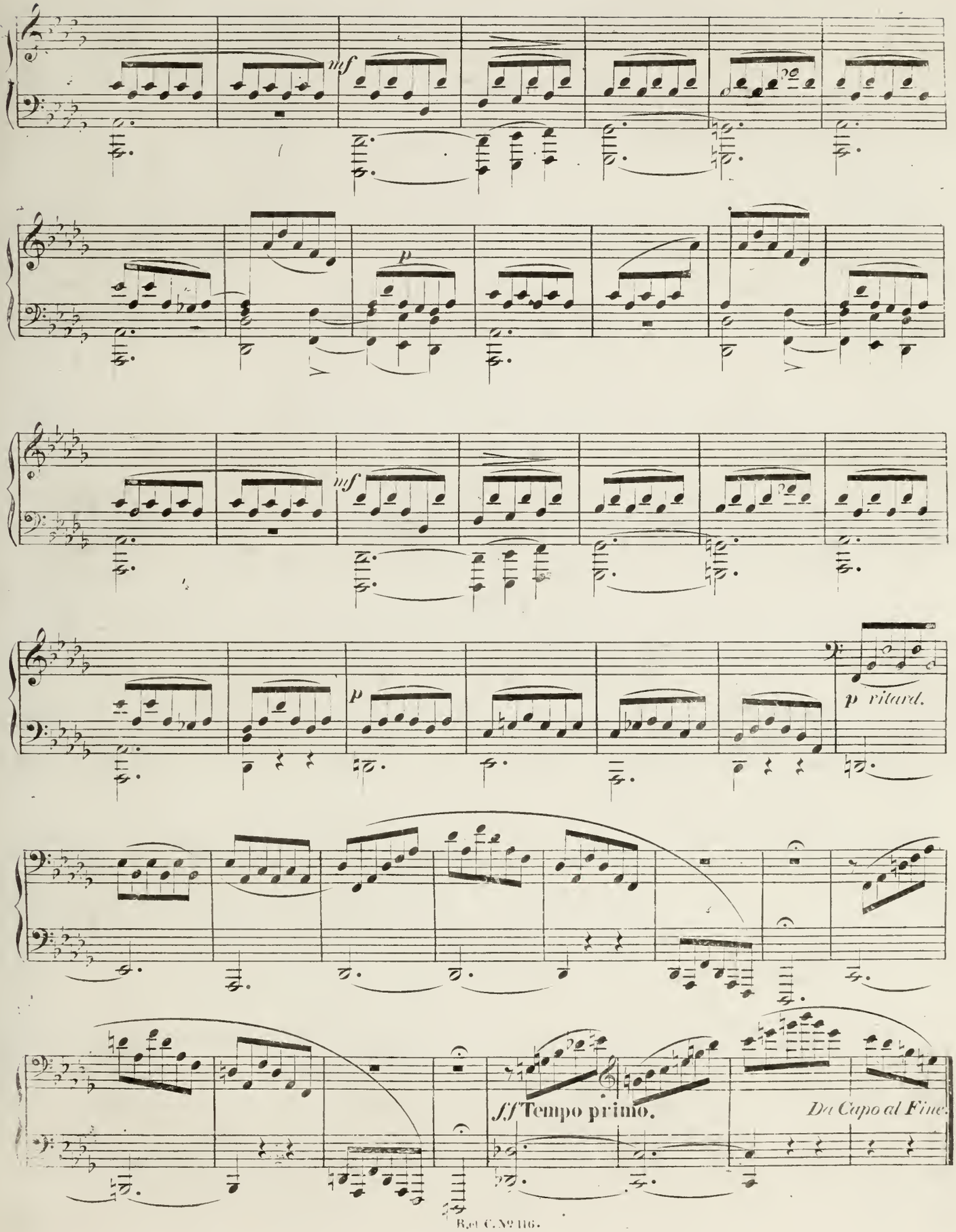


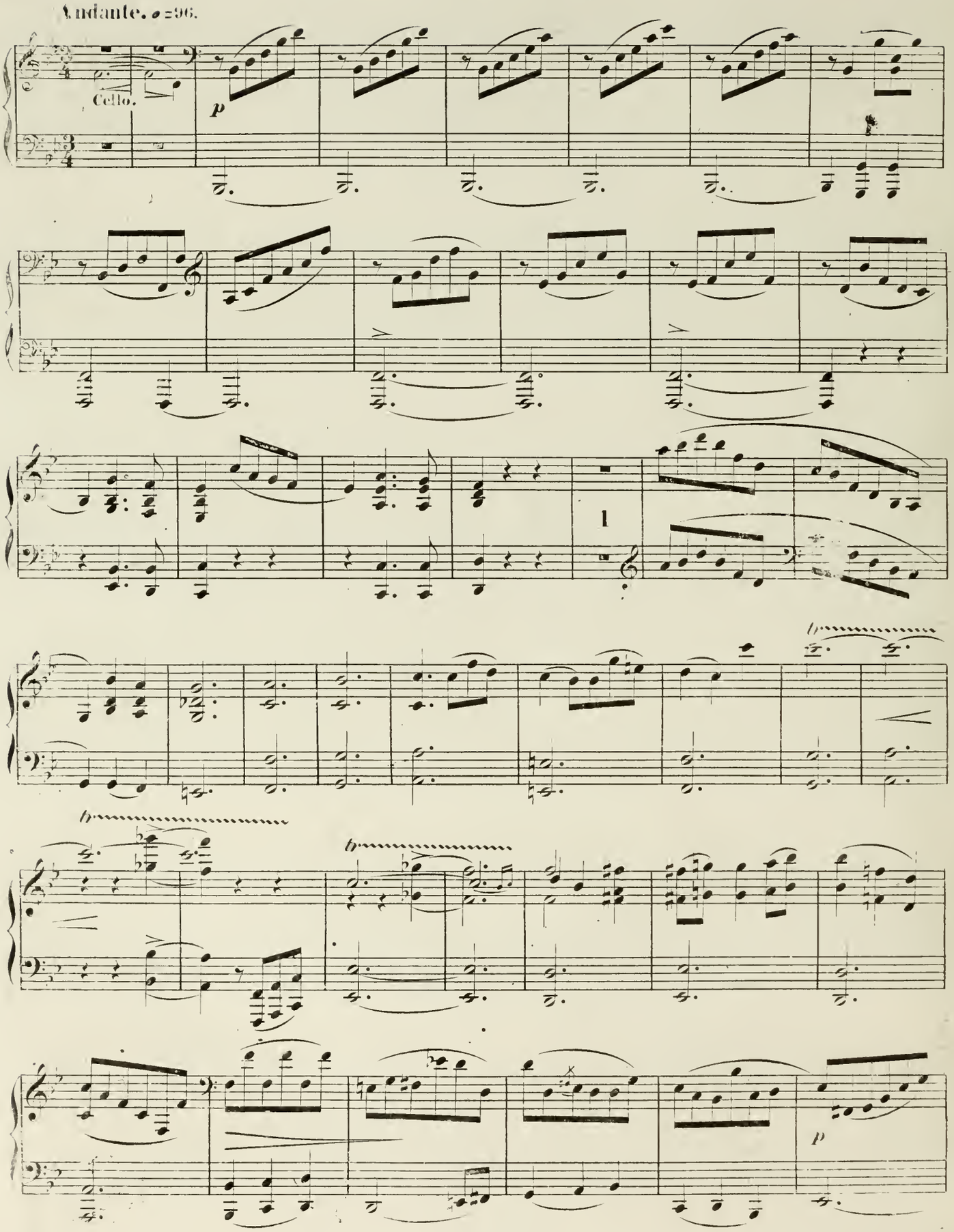

cresc.
f
p
f

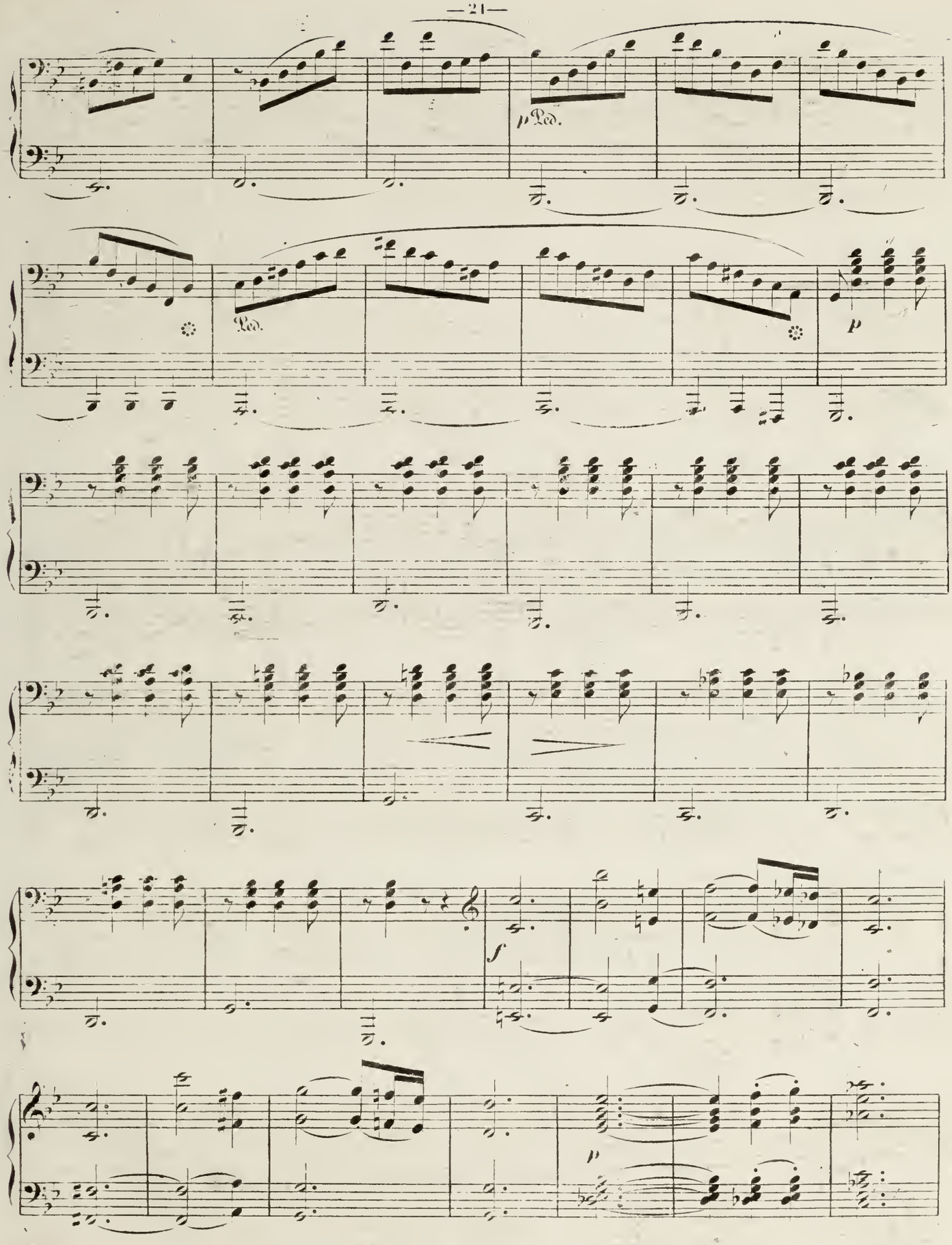
Un poco moderato. ♩.= 50.

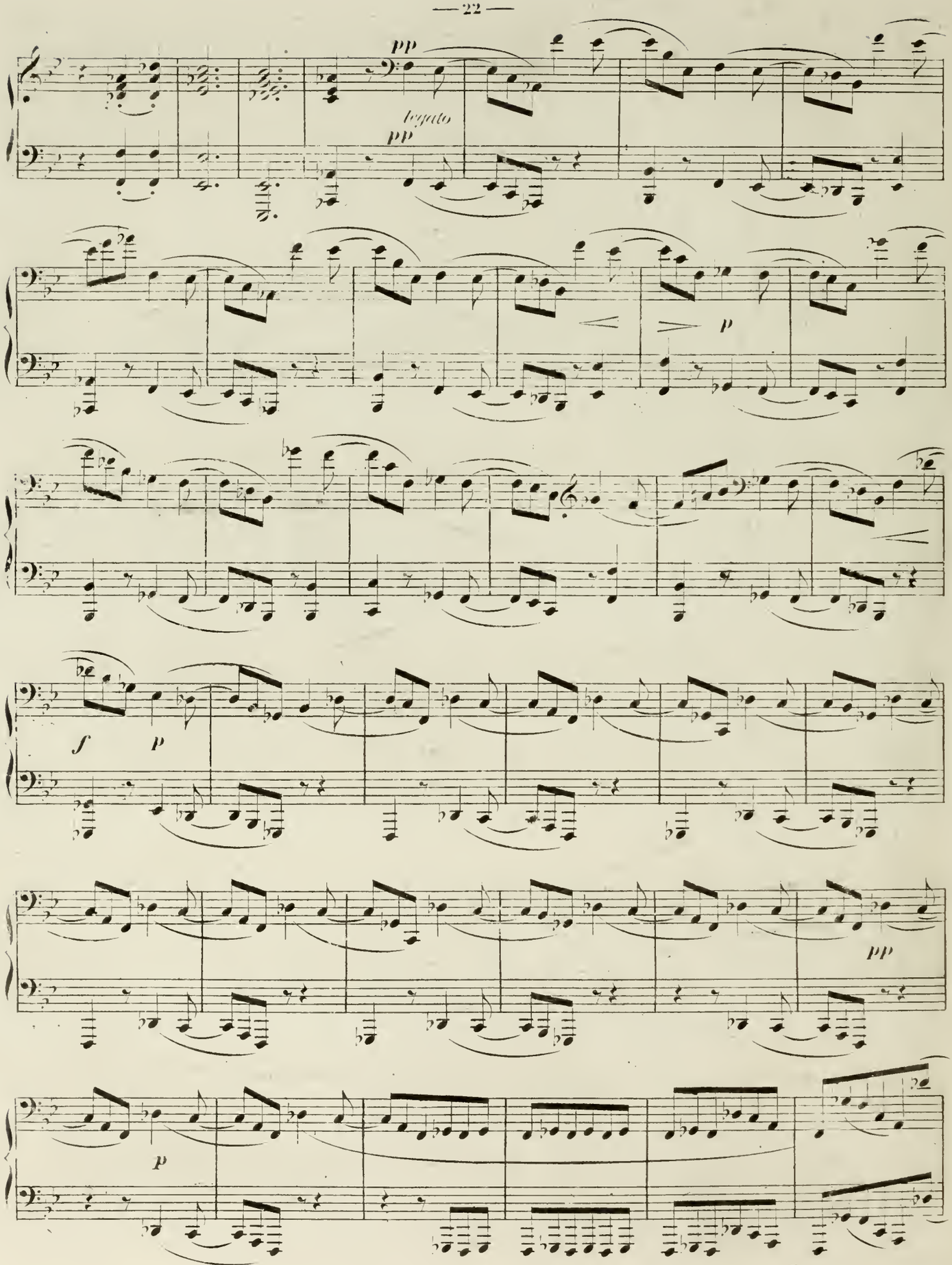


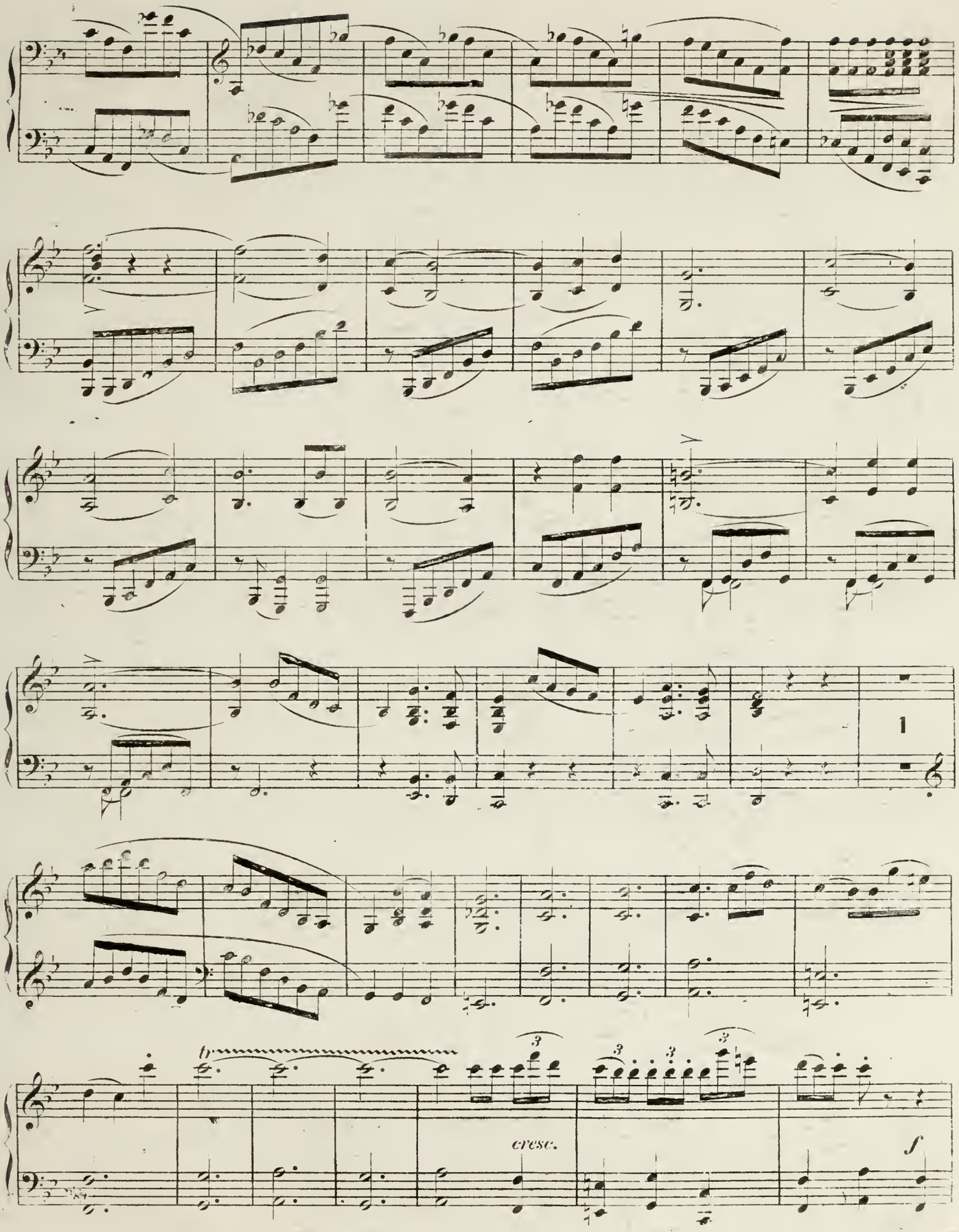


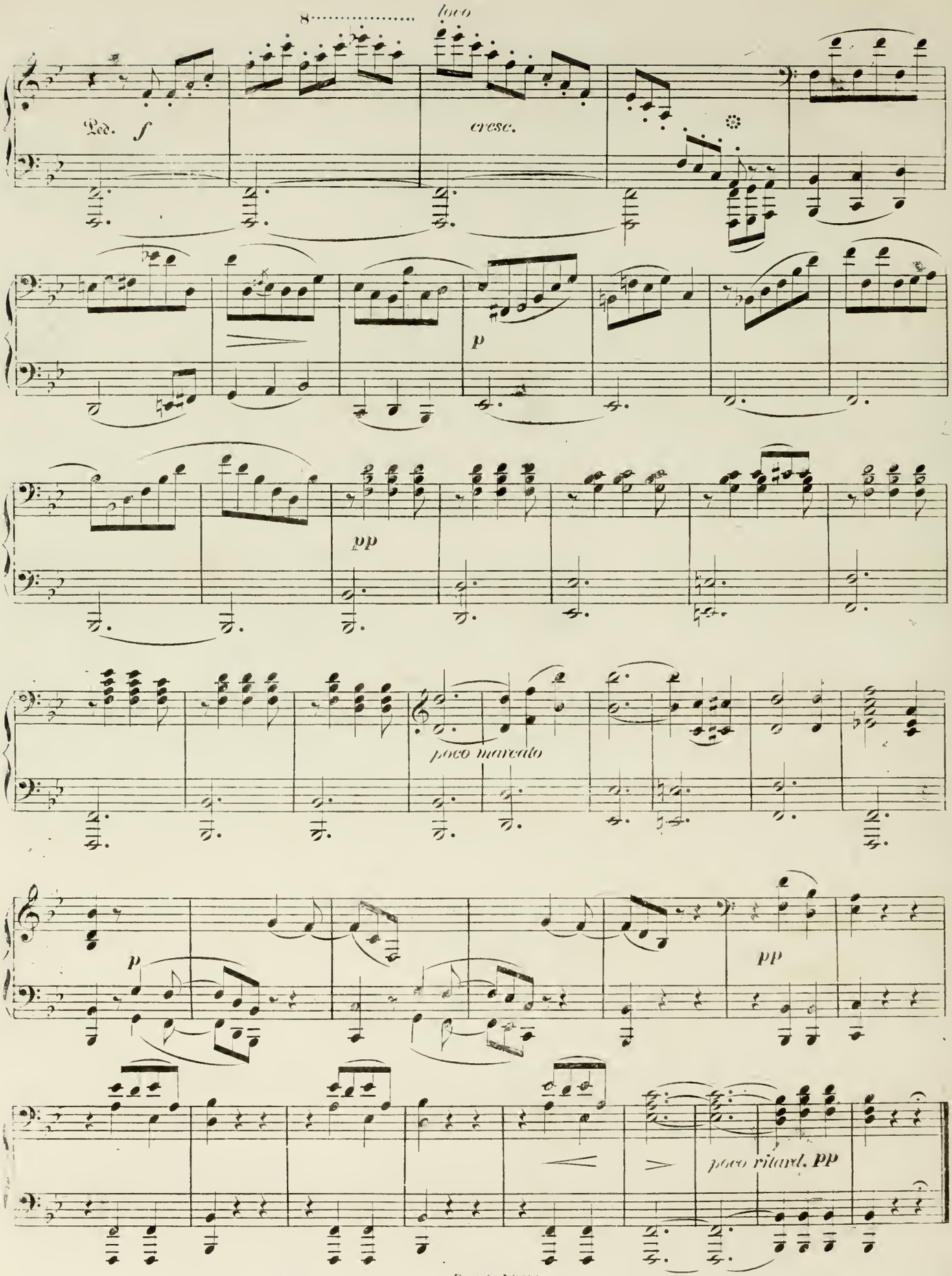

mf
p
mf
p
p ritard.
f f Tempo primo.
Da Capo al Fine.


Andante. ♩=96.
Cello.
p
1
p


p Ped.
Ped.
p
f
p

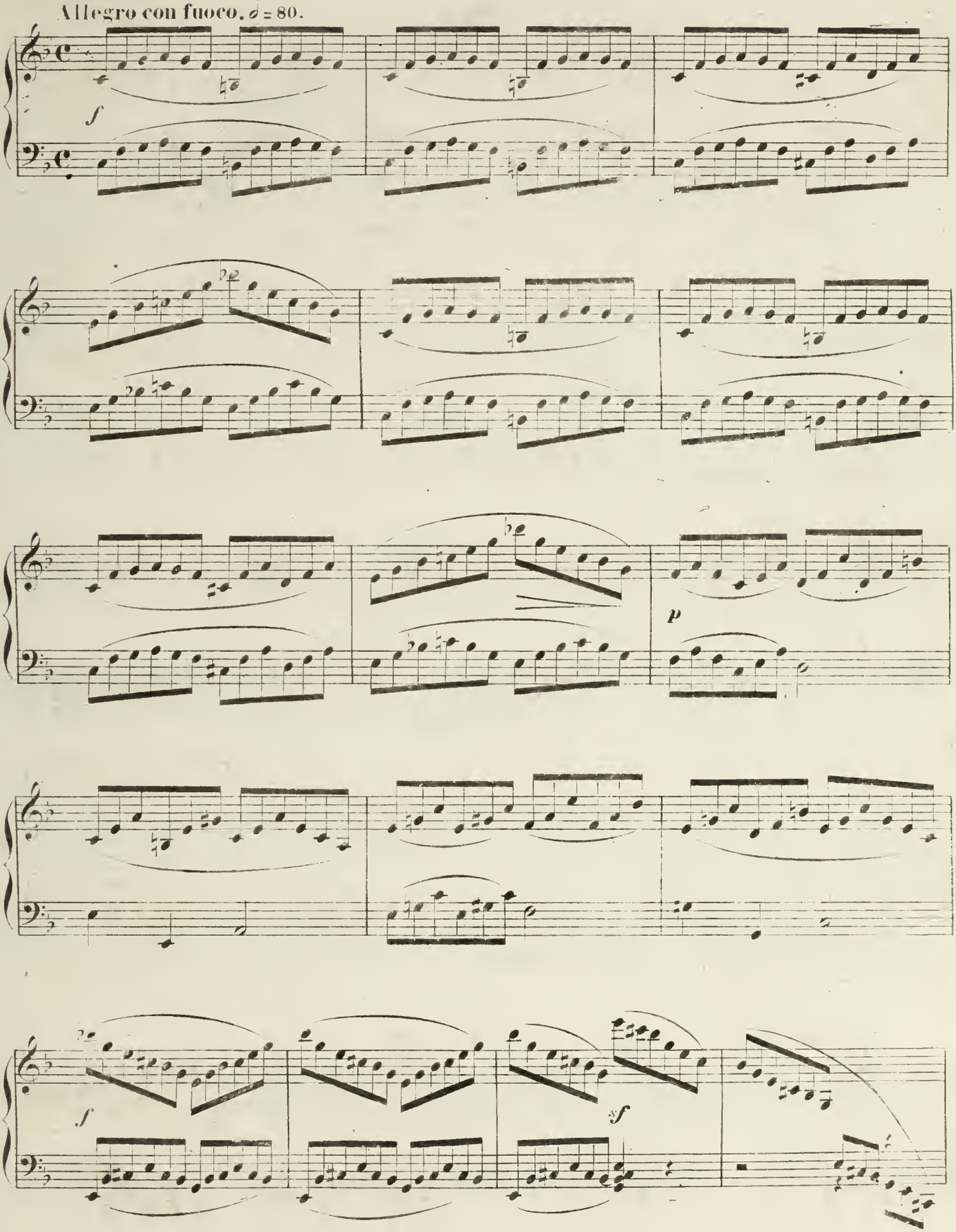

pp
legato
pp
p
f
p
pp
p

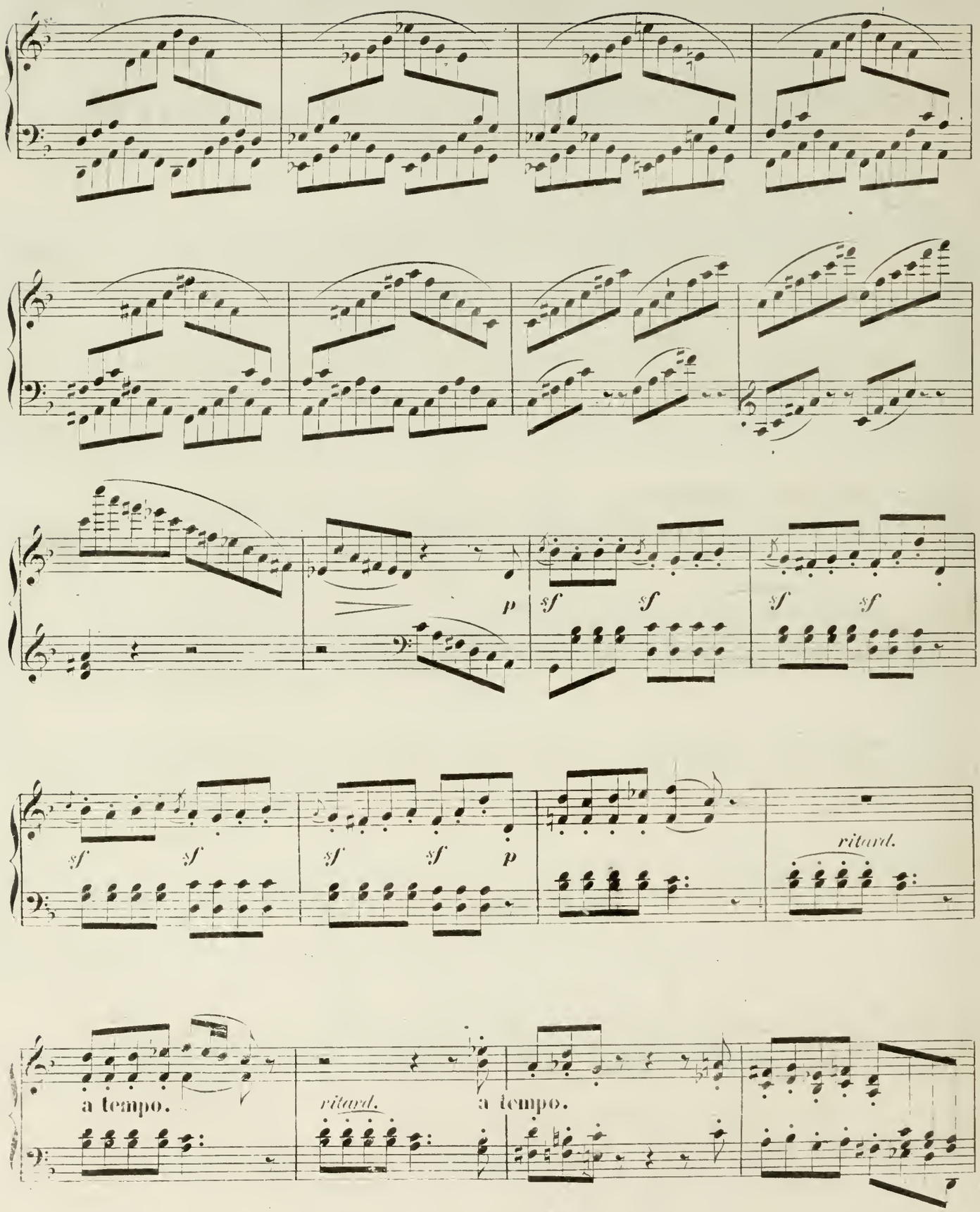

1
cresc.
f

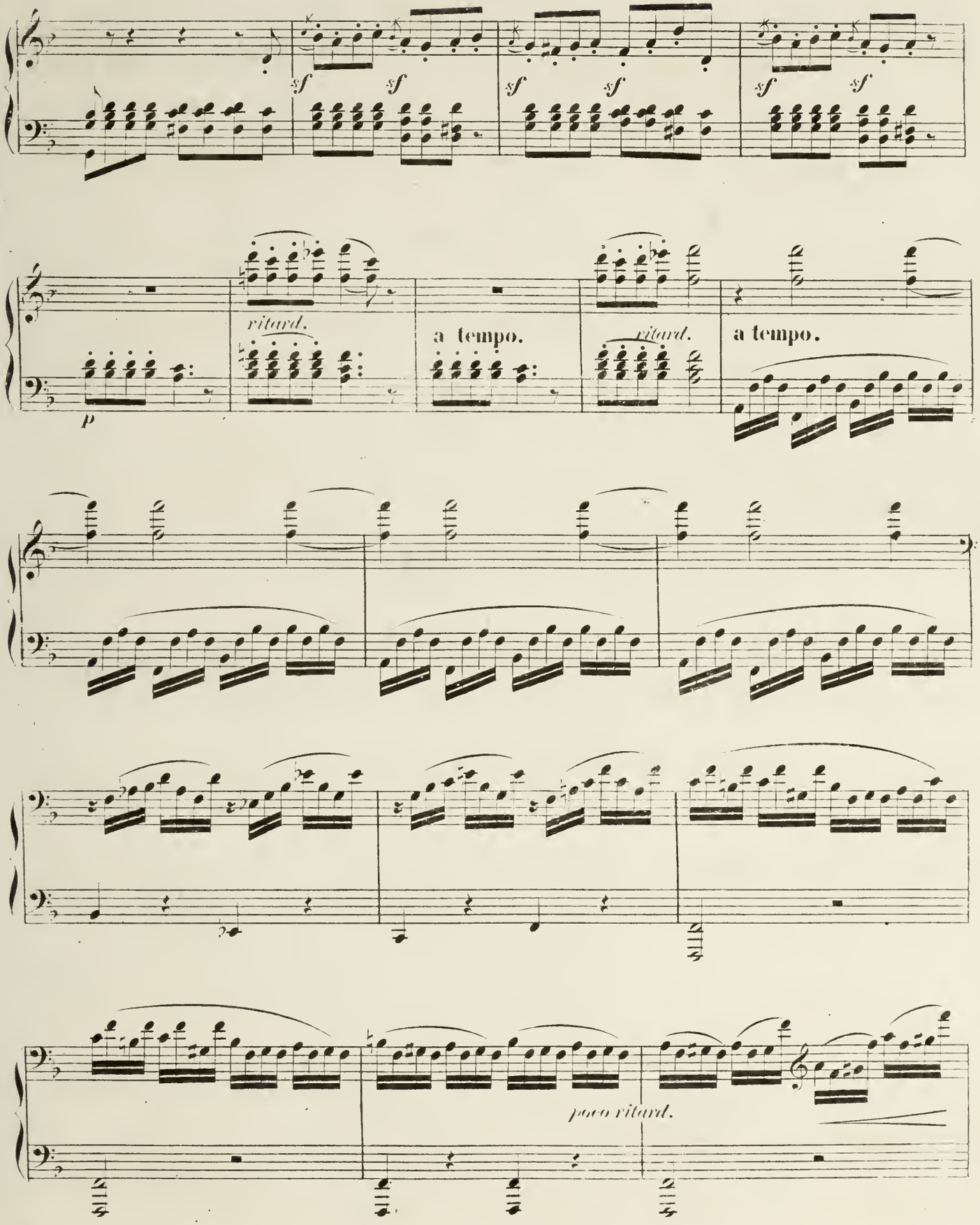

8
loco
Ped.
f
cresc.
p
pp
poco marcato
p
pp
poco ritard. pp

Finale.

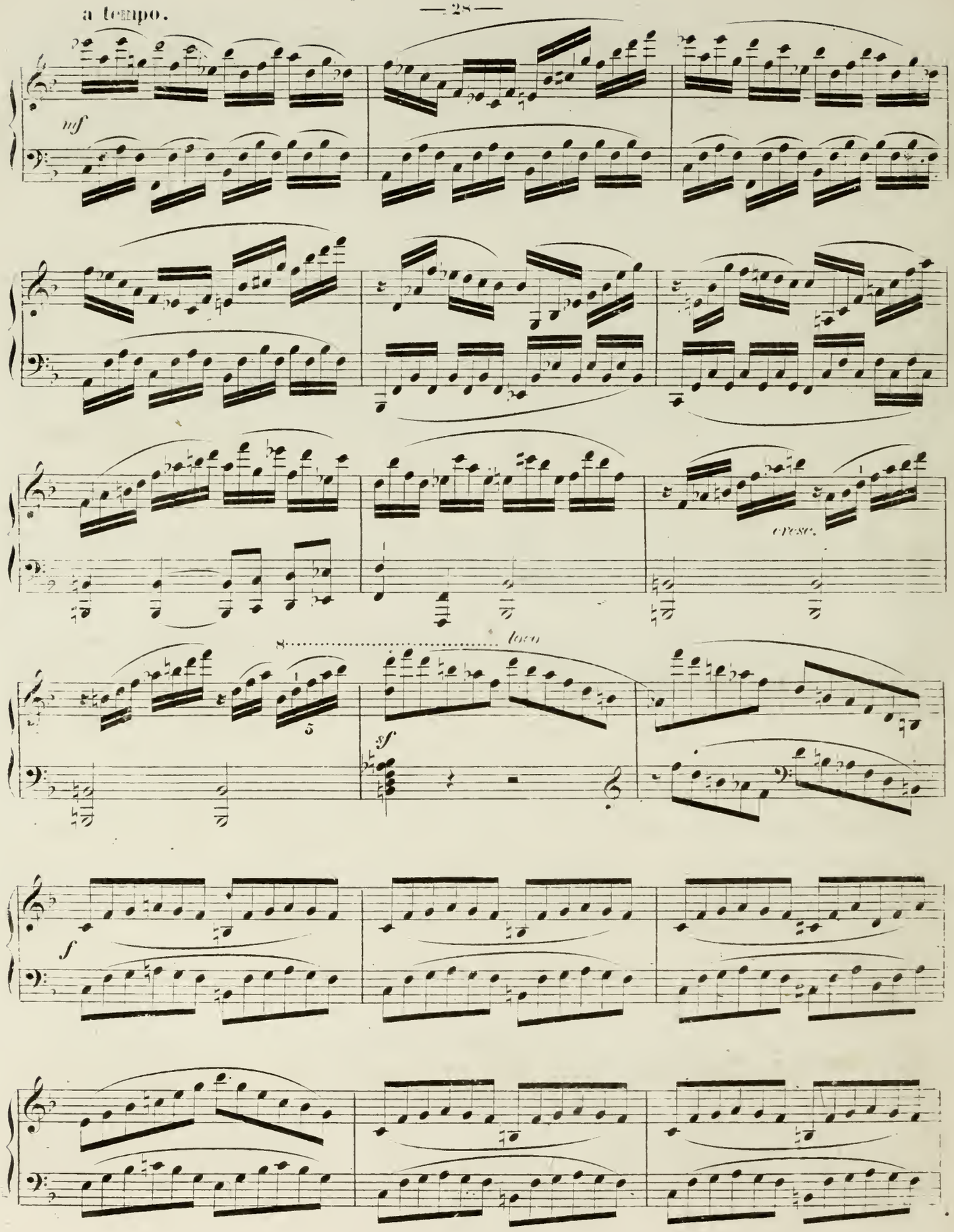
Allegro con fuoco. ♩ = 80.

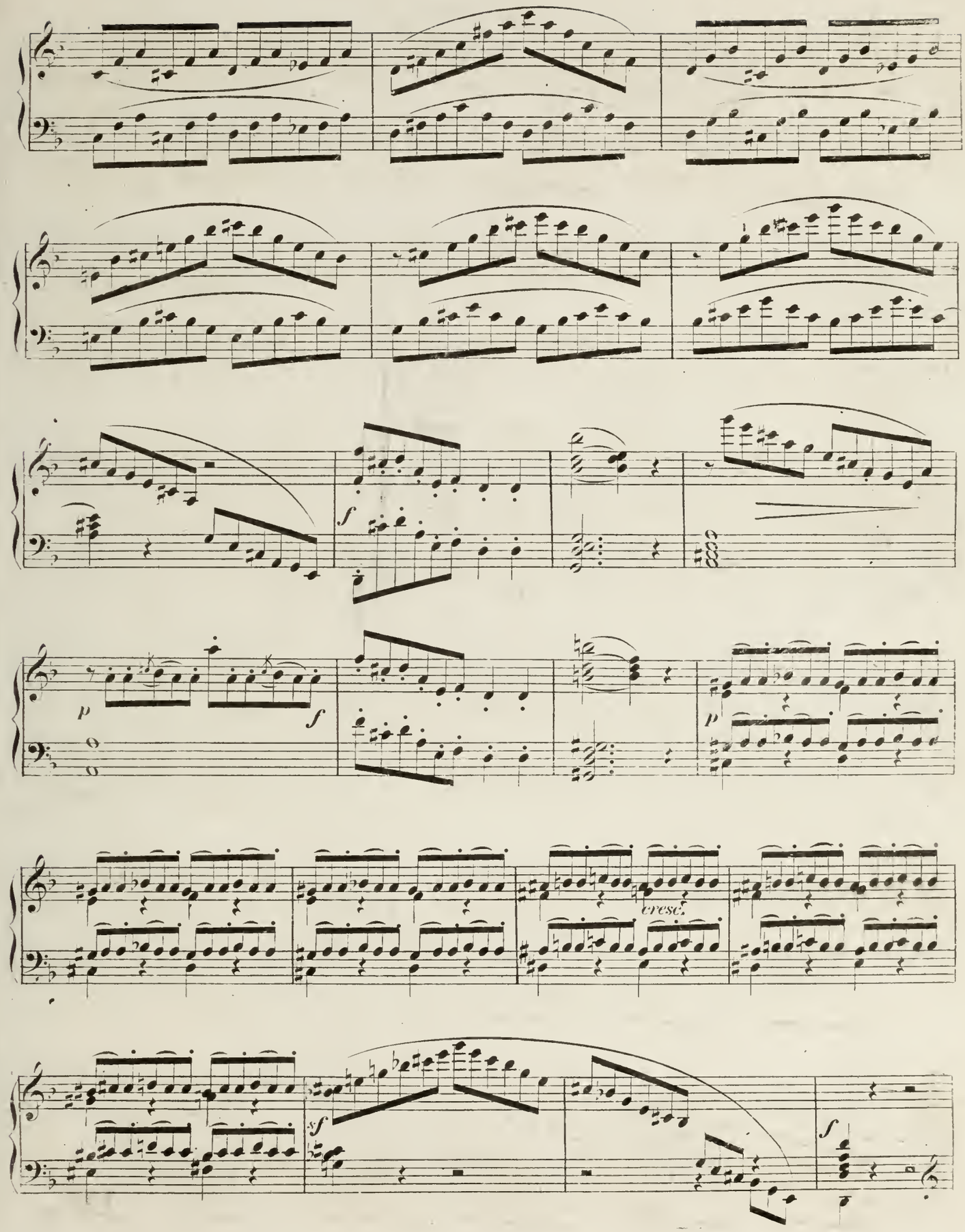


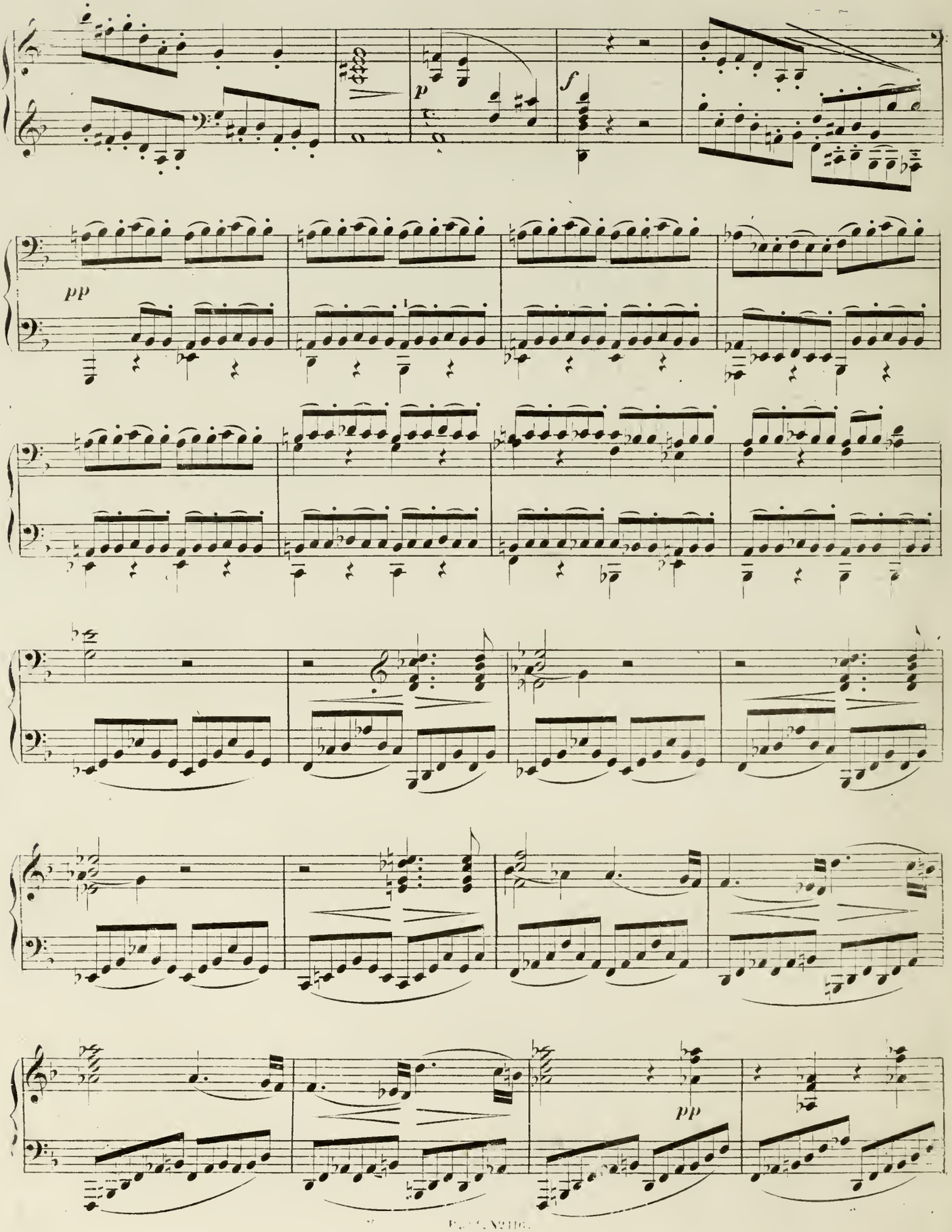

p
sf sf
sf sf
sf sf
sf sf p
ritard.
a tempo.
ritard.
a tempo.

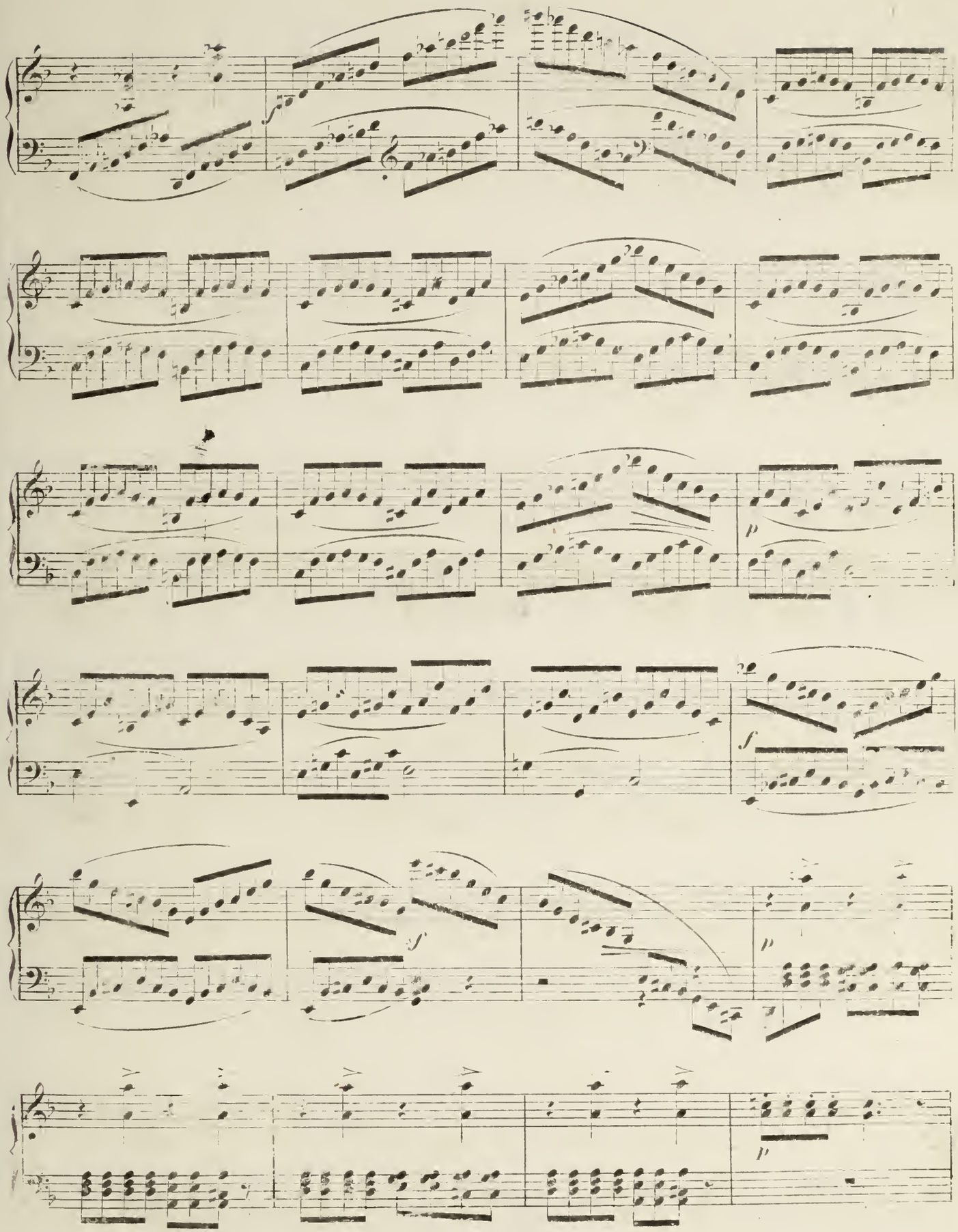

sf
ritard.
a tempo.
ritard.
a tempo.
p
poco ritard.

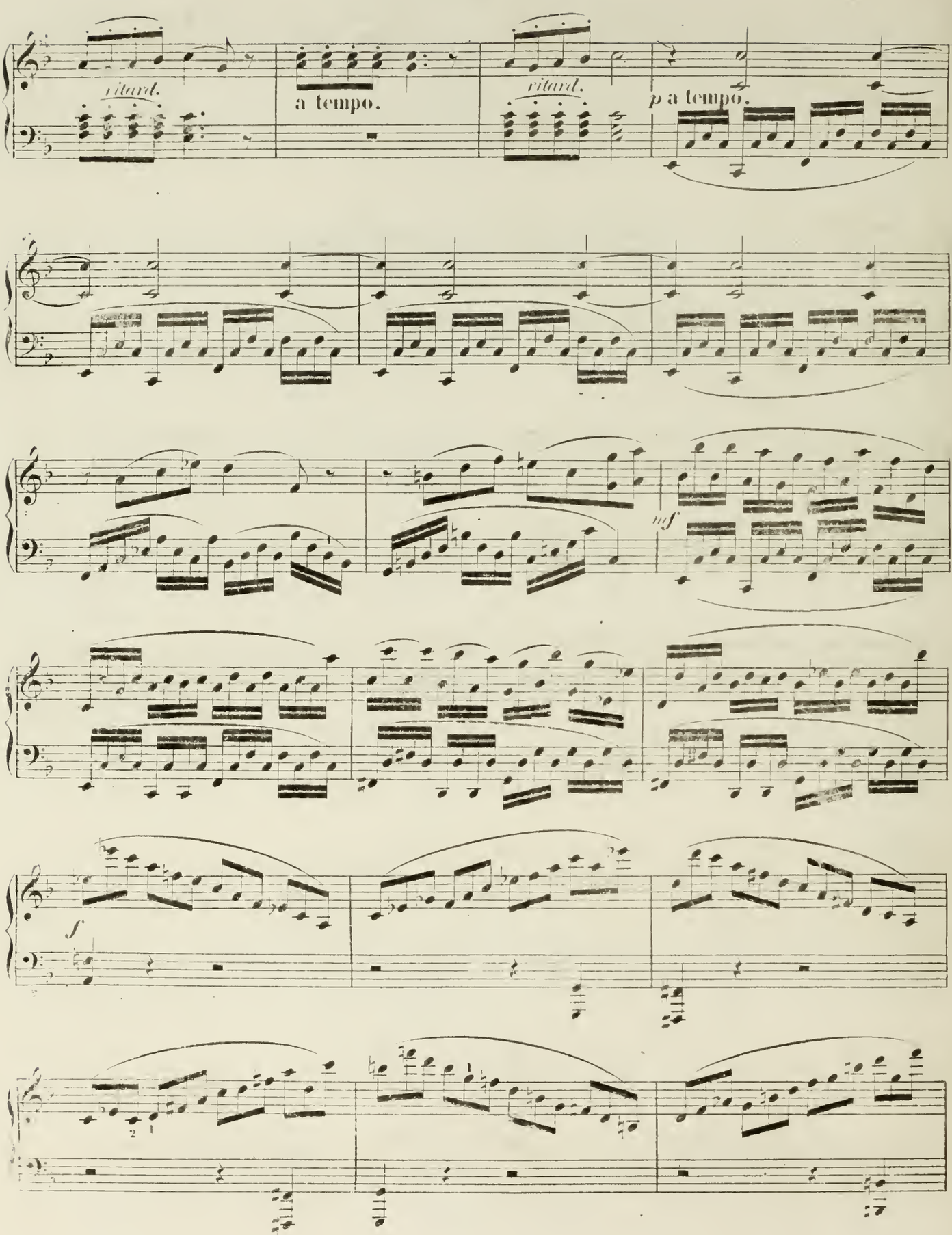
a tempo.

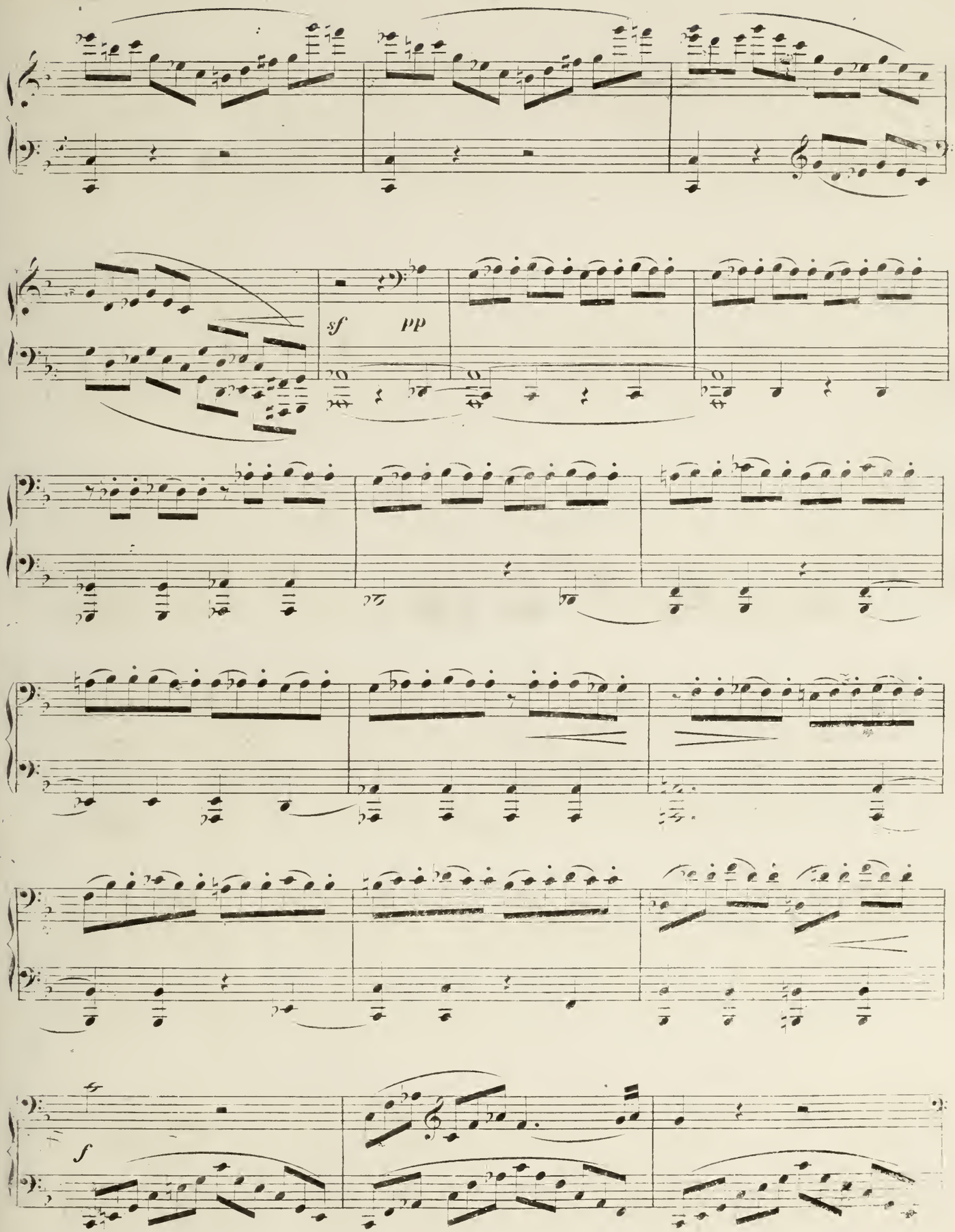



f
p
f
p
cresc.
sf
f


p
f
pp
pp


f
p
f
f
p
p


ritard.
a tempo.
ritard.
p a tempo.
mf
f


sf
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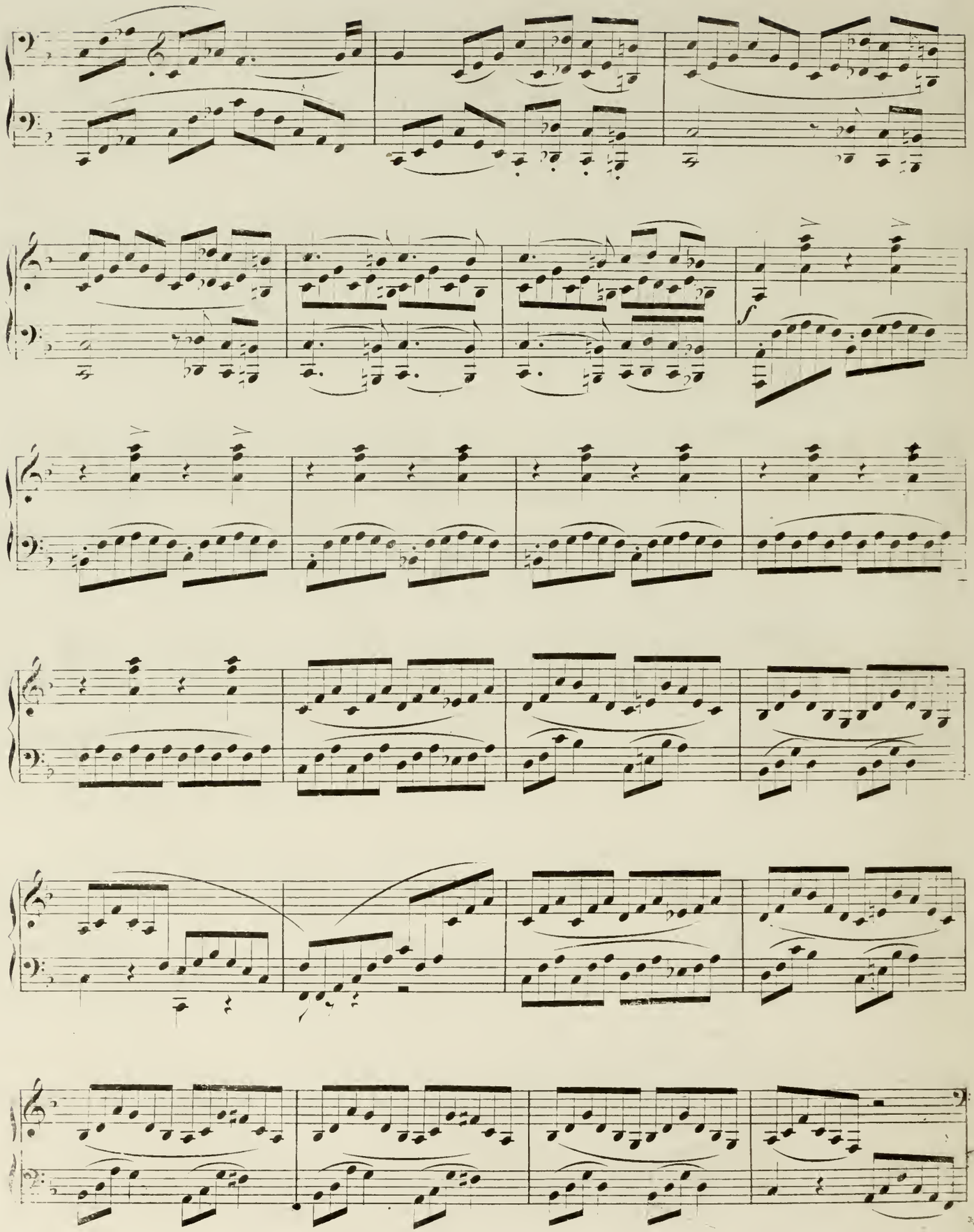

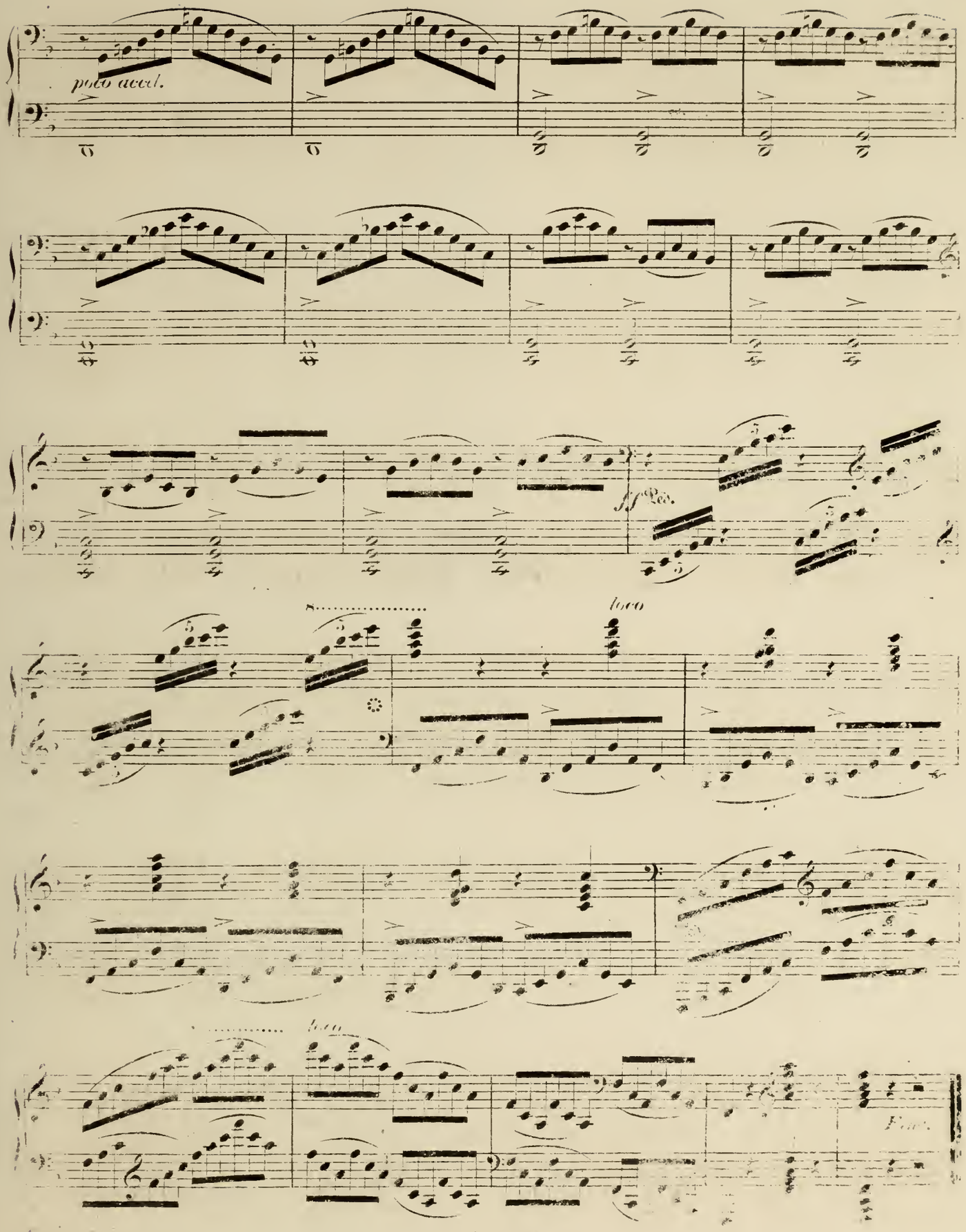
poco accel.
loco
loco

- 1902 -

EATON-HADLEY TRIO CONCERTS

SECOND SEASON

Mrs. Jessie Downer-Eaton, Piano
Mr. Louis Eaton . . . . Violin
Mr. Arthur D. Hadley, Violoncello

ASSISTED BY

MISS OLIVE COOK . . . . . SOPRANO
MISS LENA LITTLE . . . . . CONTRALTO
MR. LEVERETT B. MERRILL . . . . . BASS

HUNTINGTON CHAMBERS HALL
MARCH 27 APRIL 3 APRIL 10
AT THREE O'CLOCK

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Mrs. G. G. BOARDMAN
Mrs. G. O. G. COALE
Mrs. EDWIN S. CONANT
Mrs. WILLIAM CUMSTON
Mrs. HENRY EHRLICH
Miss ELISE FAY
Mrs. JOHN L. GARDNER
Mrs. EDWARD GLINES
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Mrs. LOUVILLE V. NILES
Mrs. S. D. WARREN
Mrs. CHARLES A. WEST
Mrs. IRVINE A. WHITCOMB
Mrs. WILLIAM P. WILSON
Mrs. WILLIAM J. WINCH
Mrs. G. H. WINDELER
Mrs. B. M. WOLF
Mrs. H. G. WOODWORTH

THURSDAY, MARCH 27

TRIO Op. 93 E Flat Major . . . . HUMMEL
ALLEGRO CON MOTO—UN POCO LARGHETTO—ALLEGRO CON BRIO

SONGS
April Weather
My Ain Dear Somebody
My True Love Lies Asleep
Lydia
MARGARET R. LANG

MISS COOK

TRIO Op. 52 B Flat Major . . . RUBINSTEIN
MODERATO ASSAI—ANDANTE—ALLEGRO MODERATO—MODERATO

THURSDAY, APRIL 3

TRIO Op. 11 B Flat Major . . . BEETHOVEN
ALLEGRO CON BRIO—ADAGIO—TEMA: PRIA CH'IO L'IMPEGNO

Cavatina Se Oppressi Ognor . . . . HALÉVY
Aria Salvator Rosa . . . . . GOMEZ

MR. MERRILL

TRIO Op. 5 B Flat Minor . . . VOLKMANN
LARGO—RITOURNELL (ANDANTE)—ALLEGRO CON BRIO

THURSDAY, APRIL 10

TRIO Op. 100 E Flat Major . . . SCHUBERT
ALLEGRO—ANDANTE CON MOTO—SCHERZO—ALLEGRO MODERATO

SONGS
Timbres Oubliés
Le Flambeau Vivant
. . C. M. LOEFFLER

MISS LITTLE

TRIO Op. 18 F Major . . . SAINT SAËNS
ALLEGRO VIVACE—ANDANTE—SCHERZO (PRESTO)—ALLEGRO

THE PIANOFORTE IS A CHICKERING

The Kneisel Quartet gave its fifth concert of the season in Chickering Hall, on Monday evening, assisted by Mr. F. Busoni and Mr. G. Goldschmidt. The programme was: Trio in B-flat minor for pianoforte, violin, and violoncello, Volkmann; Quartet in A-minor, op. 41, No. 1, for strings, Schumann; Quintet in B-minor, op. 115, for clarinet and strings, Brahms. The Volkmann trio is a charming work, clear in form, affluent in chaste melody, and characterized by a delightful sincerity, naïveness, and freshness. It was beautifully played, Mr. Busoni giving a brilliant and sympathetic reading of the piano part, and showing keen artistic discretion in refraining from obtruding the instrument unduly. The Schumann quartet was perfectly played, though with something now and then of over-sentimentalism. A little more of fire, occasionally, would made it less monotonous. The Brahms work was a surprise in its clearness, its freedom from too-apparent pedagogy, its effect of broad simplicity, and its frequent warm tunefulness. It is quite comprehensible on a first hearing. I was admirably played, and was applauded with fervent delight It is a composition that will always be heard with pleasure, and, taken altogether, it seems to us one of the most genial and most perfect of Brahms's achievements in chamber music. The next concert will be given Feb. 13.

FIFTH CONCERT BY THE KNEISEL QUARTET. Courier

Volkmann, Schumann and Brahms were the composers whose art-works were represented at the fifth concert by the Kneisel Quartet in Chickering Hall on Monday evening. The quartet, consisting as usual of Franz Kneisel, Otto Roth, Louis Svencenski and Alwin Schroeder, had the assistance of F Busoni and G. Goldschmidt. The trio in B flat minor for violin, 'cello and pianoforte, by Volkmann, with which the concert opened, proved a luscious appetizer. The opus number, which is five, was not stated on the programme; yet attention might well have been called to the fact of its being the work that first called public attention to Volkmann as a composer. With this work, too, the most sanguine expectations for the composer's future were connected. "Really," says Louis Ehlert, "after so leonine a creation, the public cannot be blamed for feeling astonished at the numerous tame domestic animals that succeeded it." True enough, Volkmann never surpassed his B flat minor trio. It was the hand of genius that guided it; no limping after strange gods here; even after the manner of Æschylus of olden time, the work is plainly dedicated to a discerning future; and from the first bar of the largo to the last note of the finale the composer's cry is onwards. An impassioned, yet exalted, tone pervades the largo, and the whole movement is extremely rich in passages of real beauty; albeit the sum total of the artistic impressions conveyed is unmistakably that of a study in gray. The allegretto is imbued with a thoroughly graceful spirit, with which the brightest sunshine comes, and the entire movement conveys the impression of its being a genuine heart-idyll. With the finale sparks of passion again flash forth and the whole spirit of the movement is that of a soul on fire, while the musical form and structure of the movement is masterly. In brief the trio as a whole is a creation of the utmost artistic ripeness exquisitely finished even to the minutest details. The piano-forte part of the work was played by Mr. Busoni and with the utmost ease, quietude and mastery; in artistic sympathy with which were his worthy associates, Messrs. Kneisel and Schroeder, all three artists investing their performance with a poetic charm and unity of expression that seemed admirable beyond praise. The remaining selections on the programme were the familiar quartet in A minor by Schumann, and, heard here for the first time, a masterly quintet for clarinette and strings in B minor, op. 115, Brahms. The severely orthodox character of the concert was its distinguishing feature, yet none of the music performed seemed to transcend the heartfelt appreciation of the audience, while the skilful playing of the quartet and their associates kept the interest constantly alive. The artistic sympathy existing between the performers has seldom been more noticeable; and with the Brahms quartet the playing was especially refined as well as brilliant in tonal quality, and as prompt and clear in attack as one could wish. At a first hearing the new quintet by Brahms appears to be one of the composer's very ablest works, somewhat overcrowded with details, it is true, and proportionately foggy; but it is nevertheless a work that displays abundant spirit in as perfect an ensemble as one would care to hear.

CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*

Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MESSRS. F. BUSONI AND G. GOLDSCHMIDT.

V. CONCERT.

1893

MONDAY, JANUARY 16, AT 8 P. M.

PROGRAMME.

VOLKMANN. TRIO in B flat minor.
- I. Largo.
- II. Ritornell (Allegretto).
- III. Allegro con brio.—Largo.

SCHUMANN. QUARTET in A minor, op. 41, No. 1.
- I. Introduzione (Andante espressivo).—Allegro.
- II. Scherzo (Presto).
- III. Adagio.
- IV. Presto.

BRAHMS. QUINTET for CLARINETTE, 2 VIOLINS, VIOLA and 'CELLO, B minor, op. 115.
- I. Allegro.
- II. Adagio.
- III. Andantino.—Presto ma non troppo e con sentimento.
- IV. Con moto.

(First time.)

The date of the Sixth Concert is February 13.